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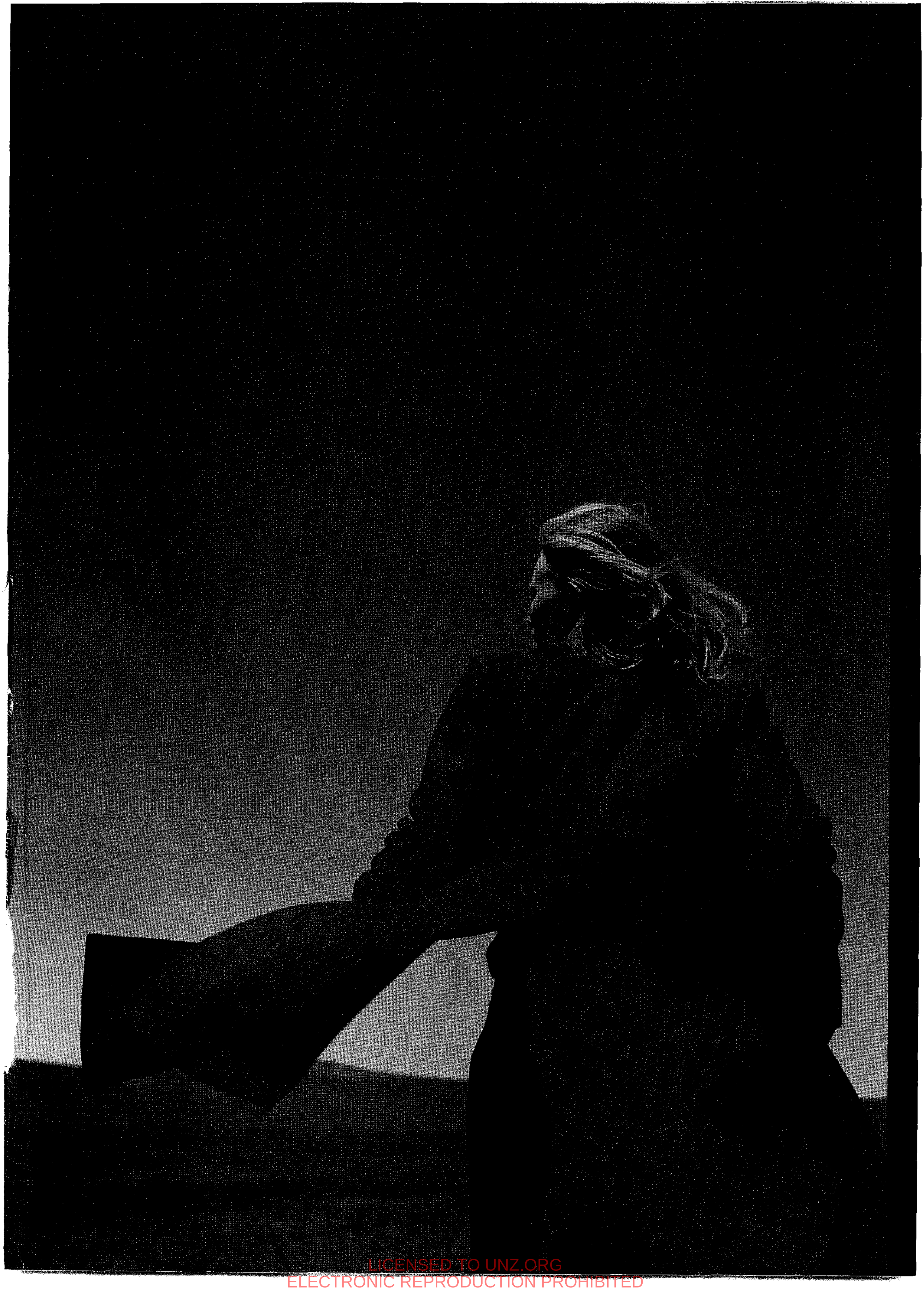

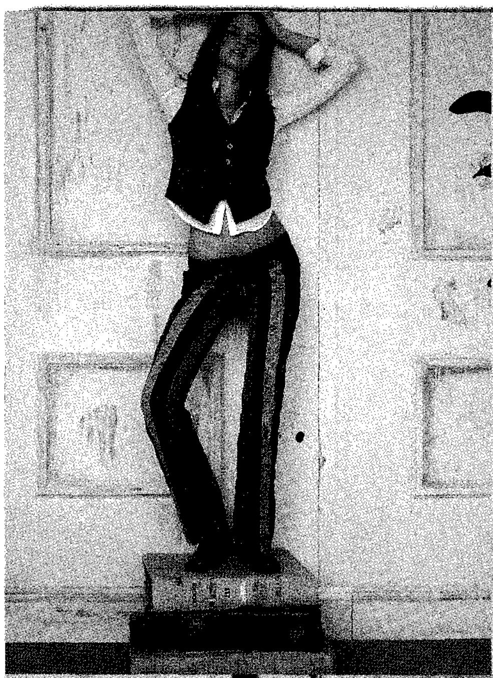

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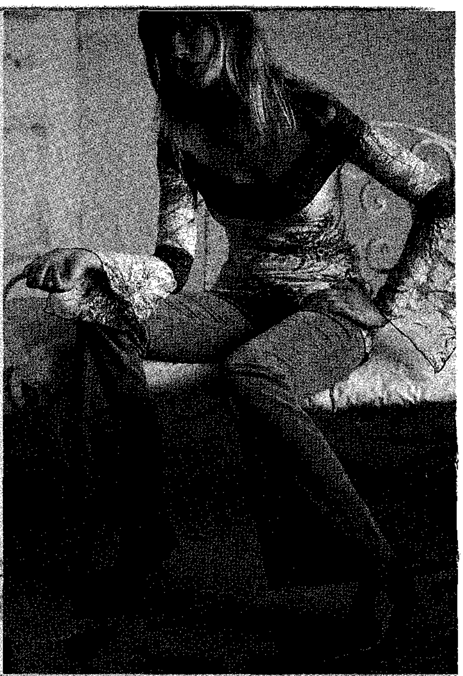

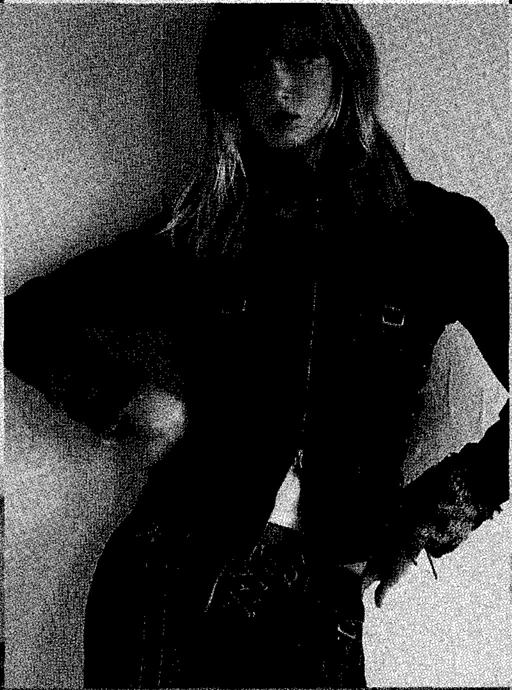

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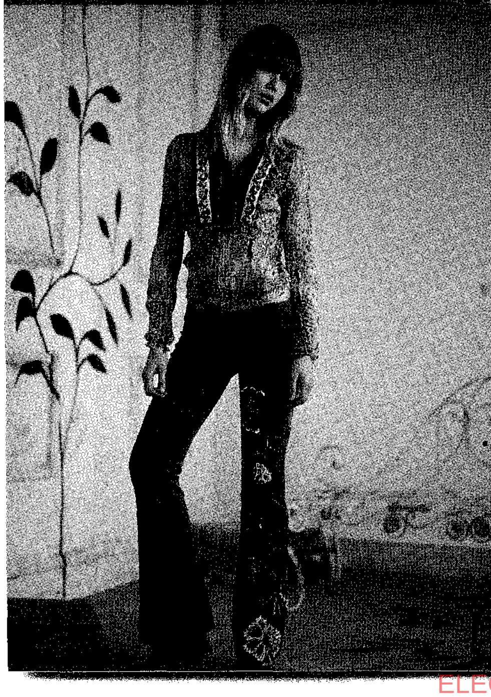

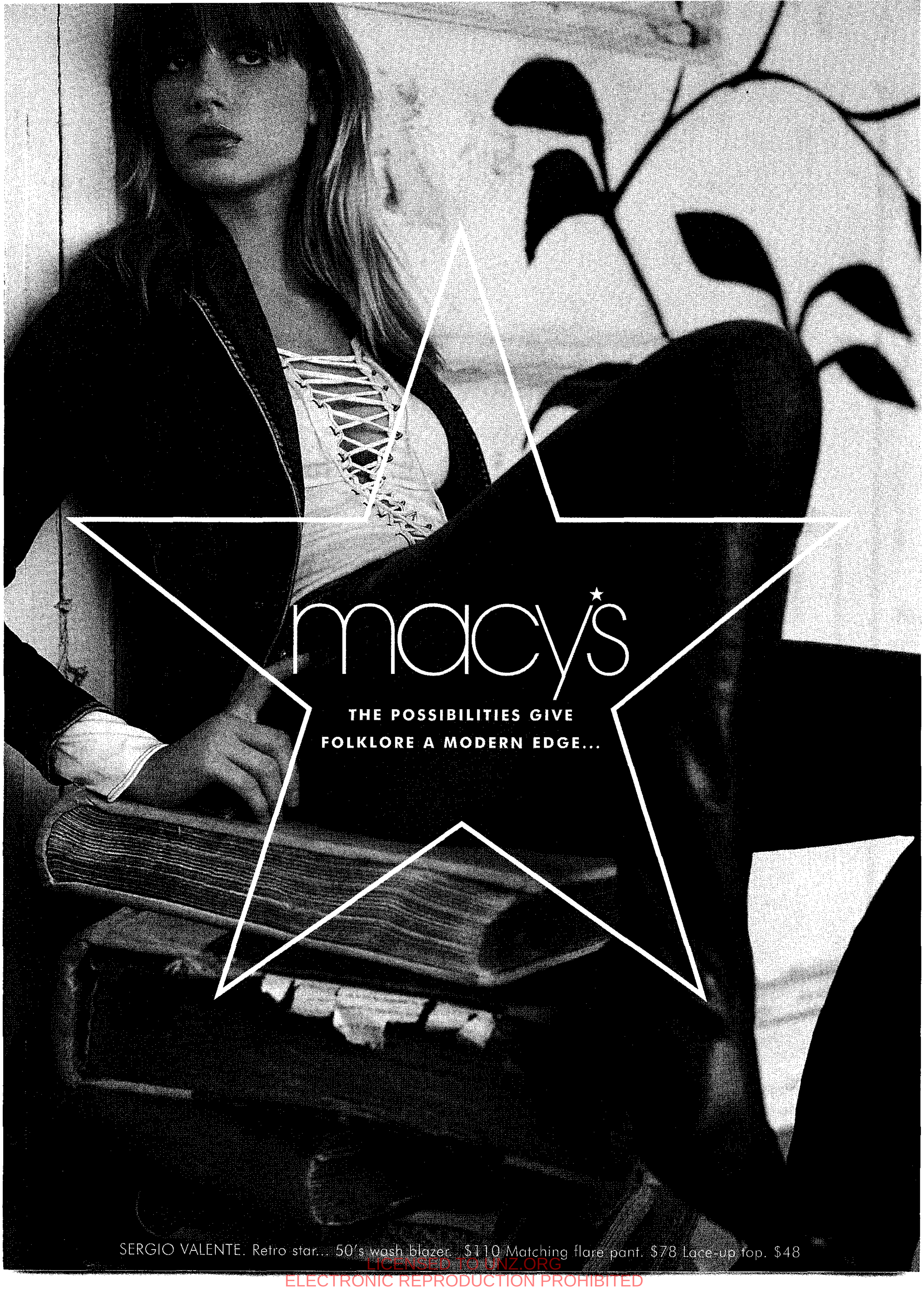
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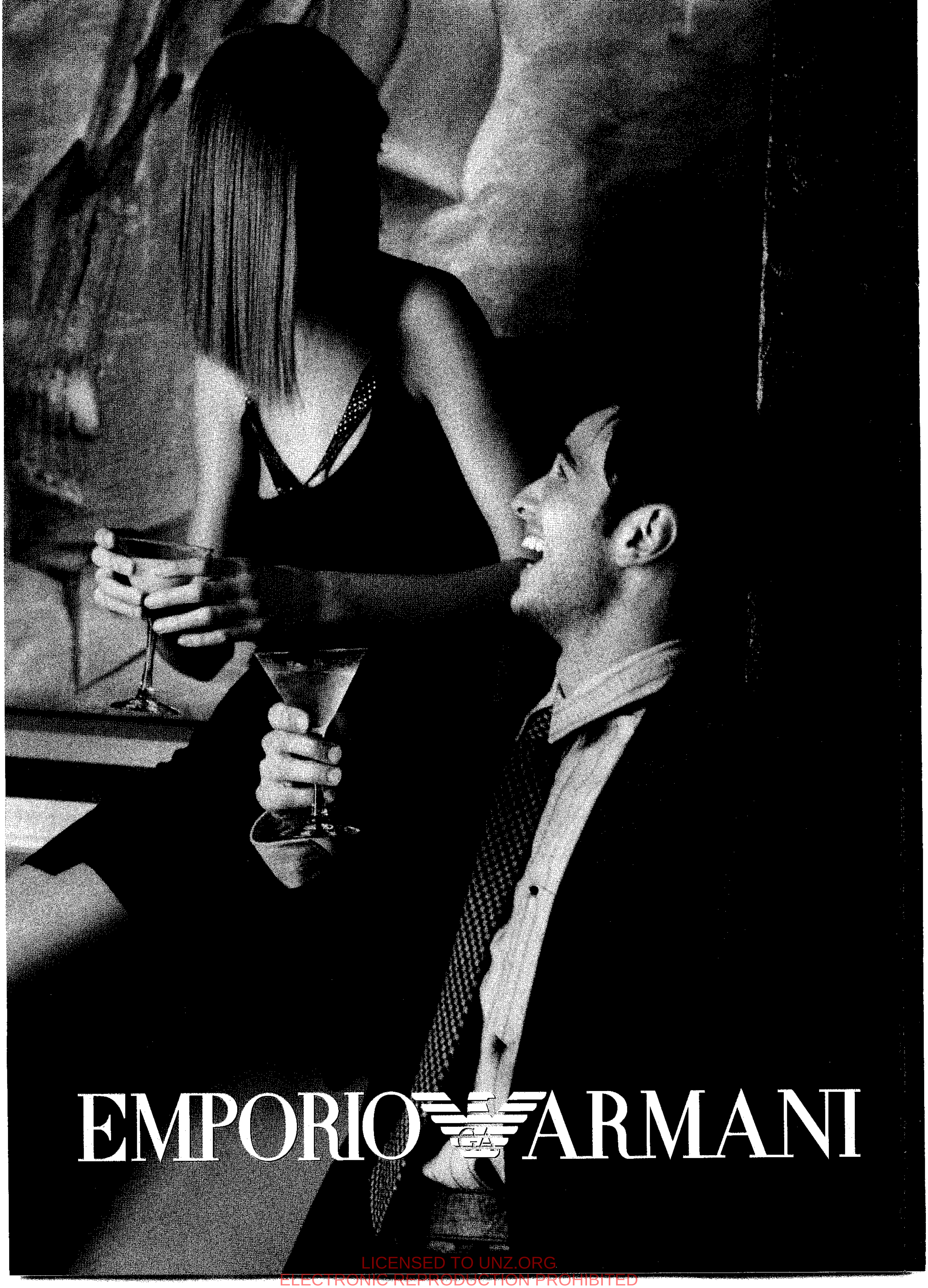
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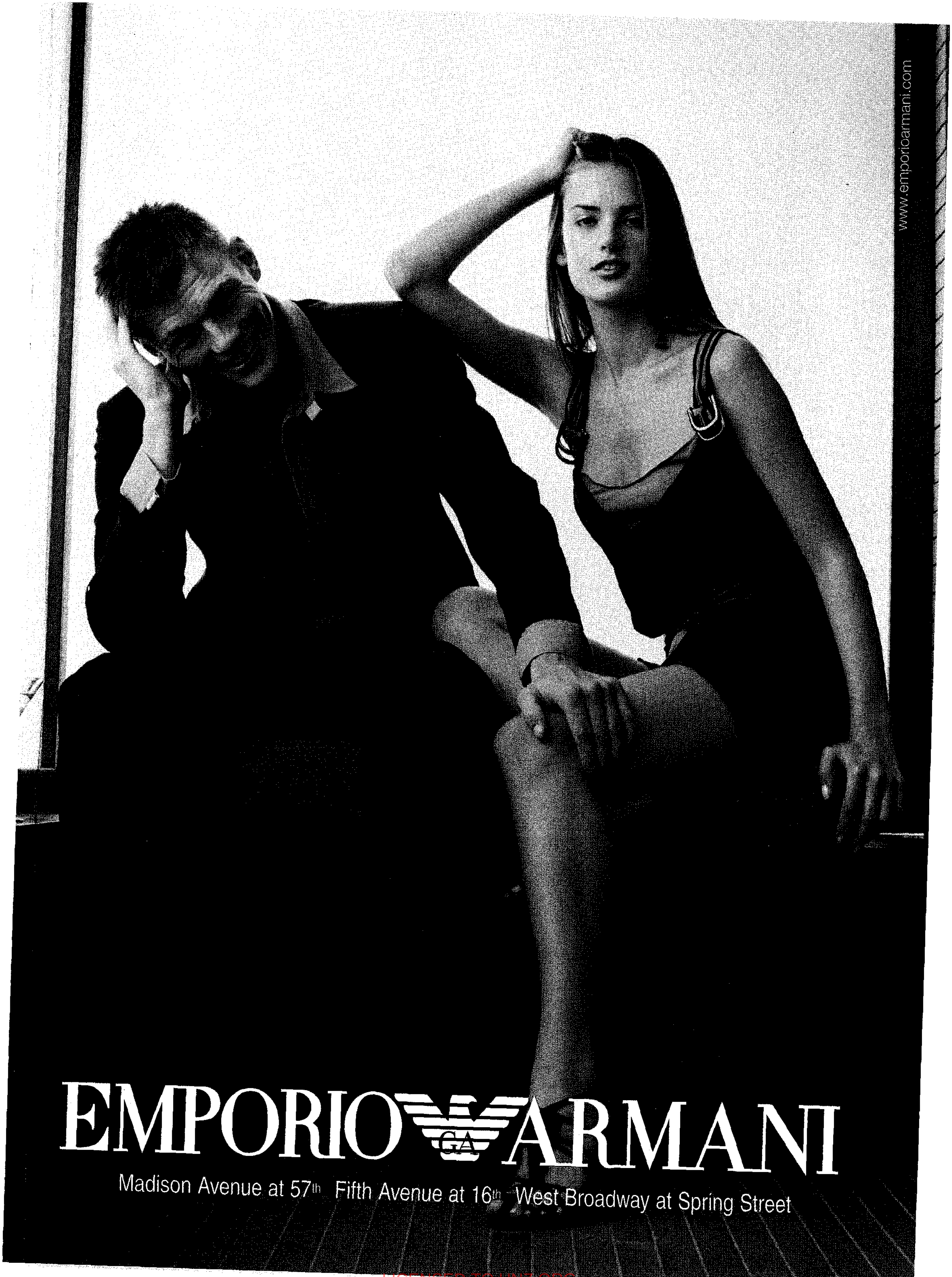
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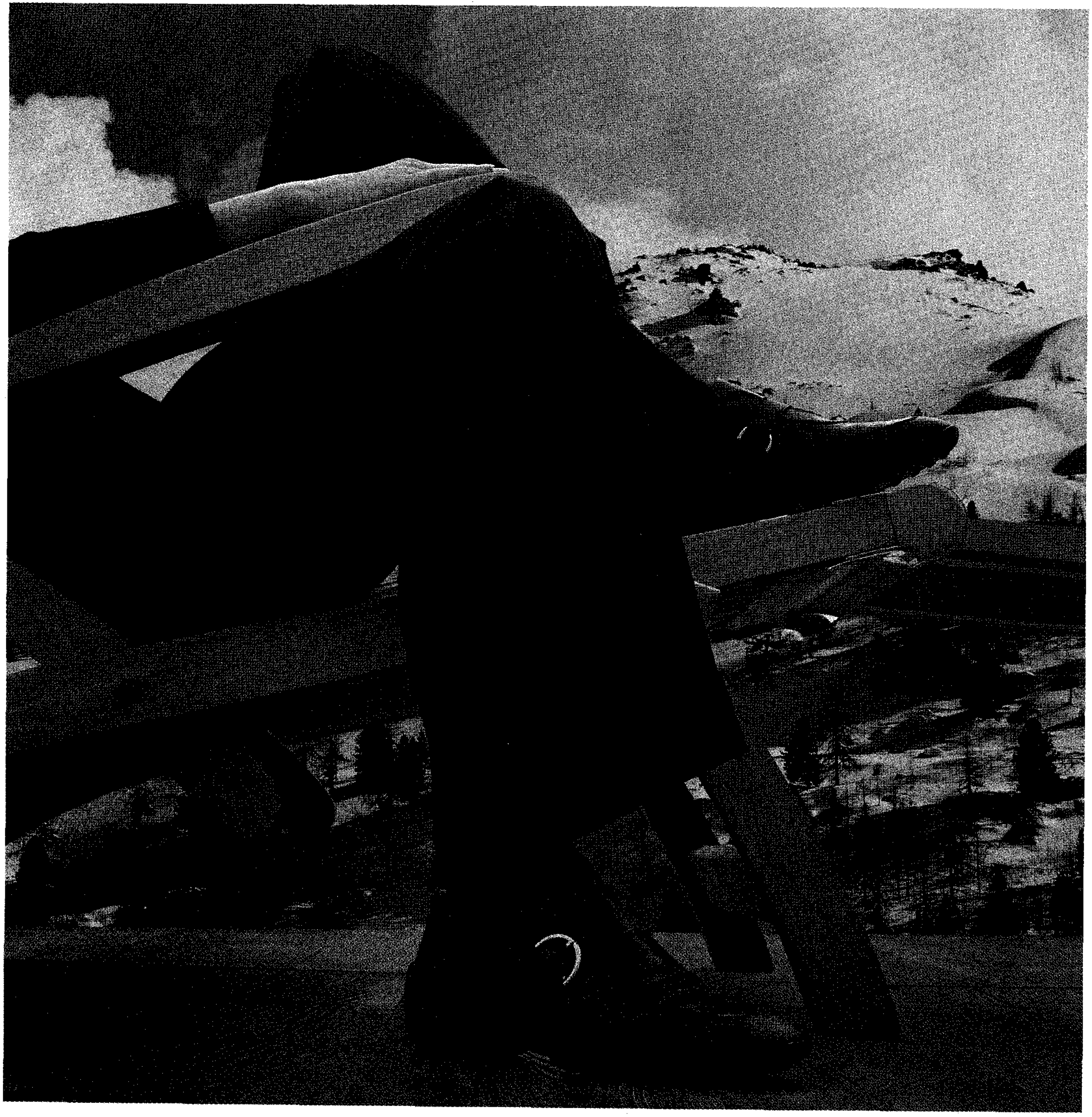

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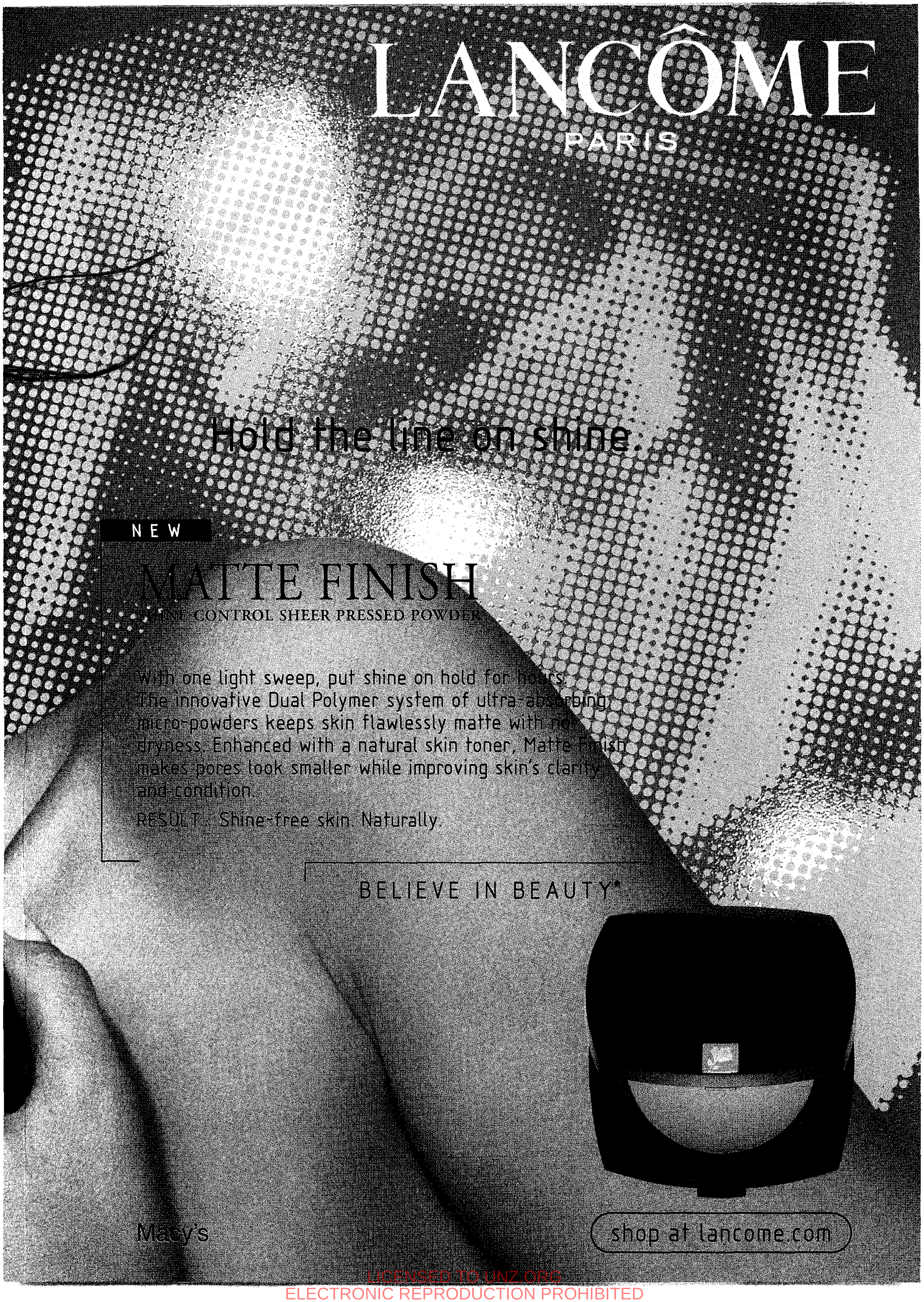

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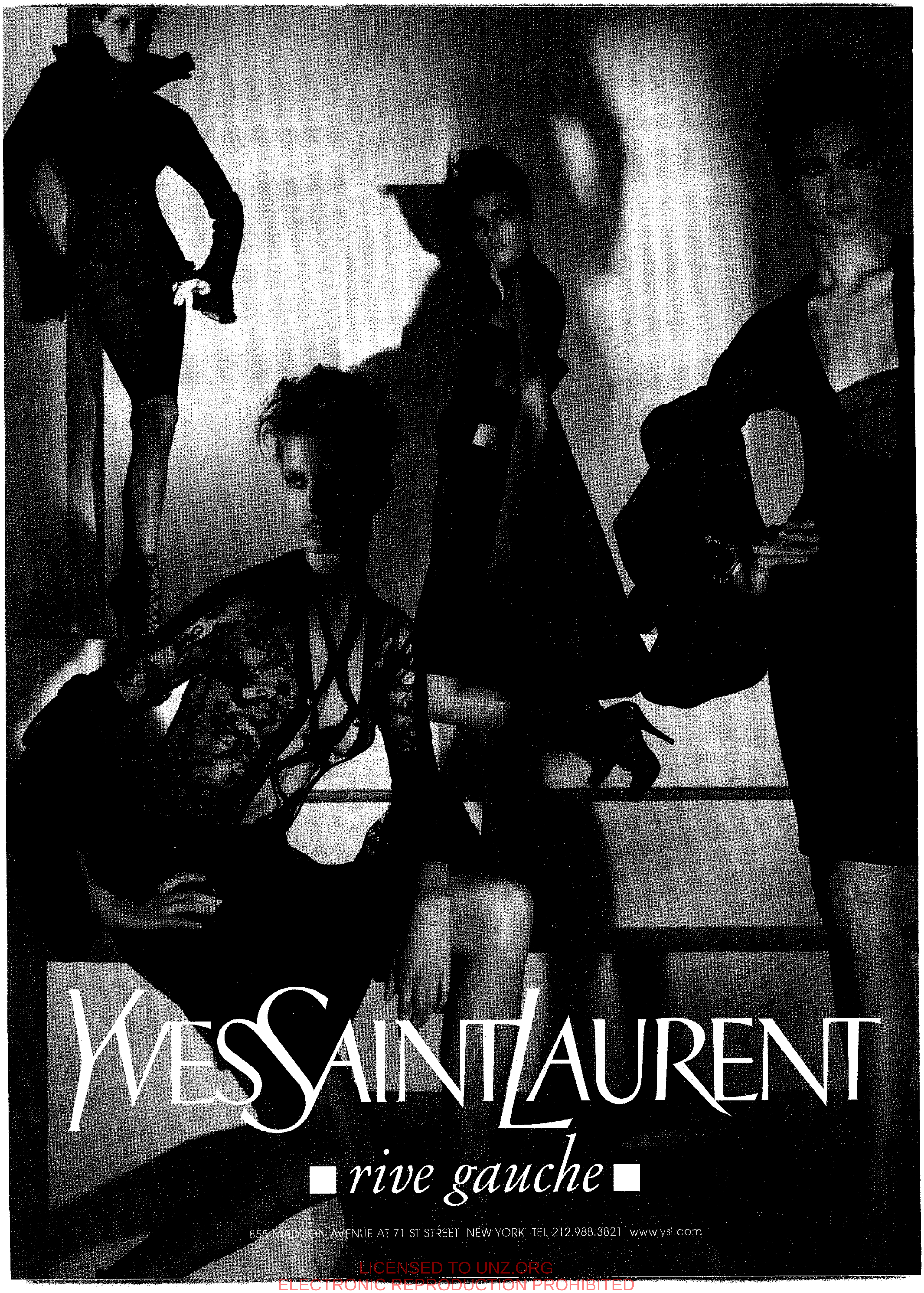
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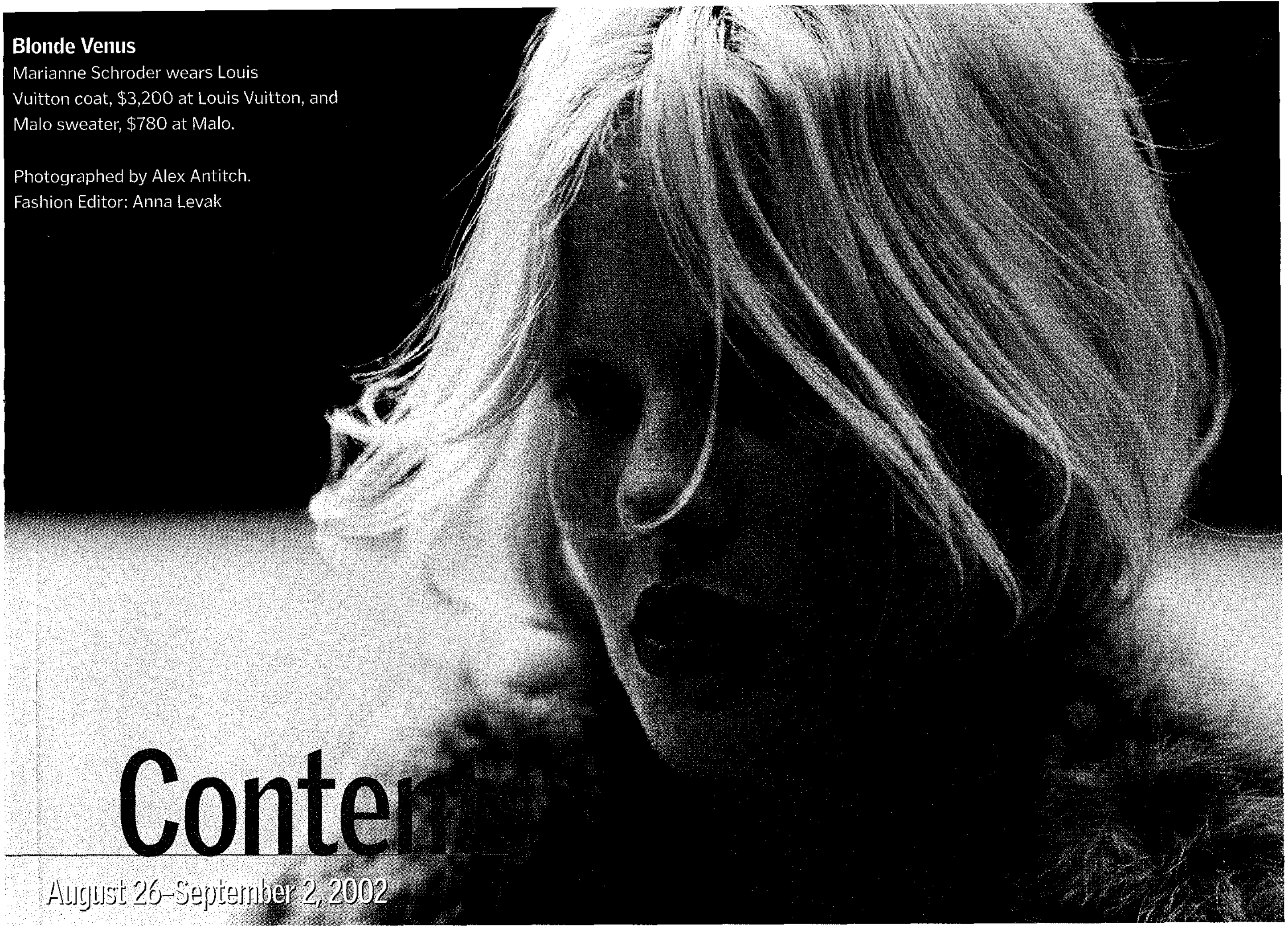

Blonde Venus
Marianne Schroder wears Louis Vuitton coat, $3,200 at Louis Vuitton, and Malo sweater, $780 at Malo.

Photographed by Alex Antitch.
Fashion Editor: Anna Levak

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August 26–September 2, 2002

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From gothic Sergio Rossi boots to a divinely deconstructed Malo scarf, 24 must-haves from the fall collections.

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"New York," says British actress Rachel Weisz, who's about to become one of us, "is the only place I've been that actually looks as good as it does in movies." We return the compliment.

84 City Lights

Top designers—from Marc Jacobs to Miuccia Prada—share their visions of the ultimate urban look for fall.

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98 Uptown Girl

Chessy Rayner's adventurous personal style—a bold mix of high and low, exuberant color, and rich detail—is everywhere this fall. An homage to a totally New York fashion icon.

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116 A for Armani

Why so many eminent New Yorkers (from D.J.'s and rappers to presidents of companies) look to one man to make their fashion statement.

120 Stella Performance

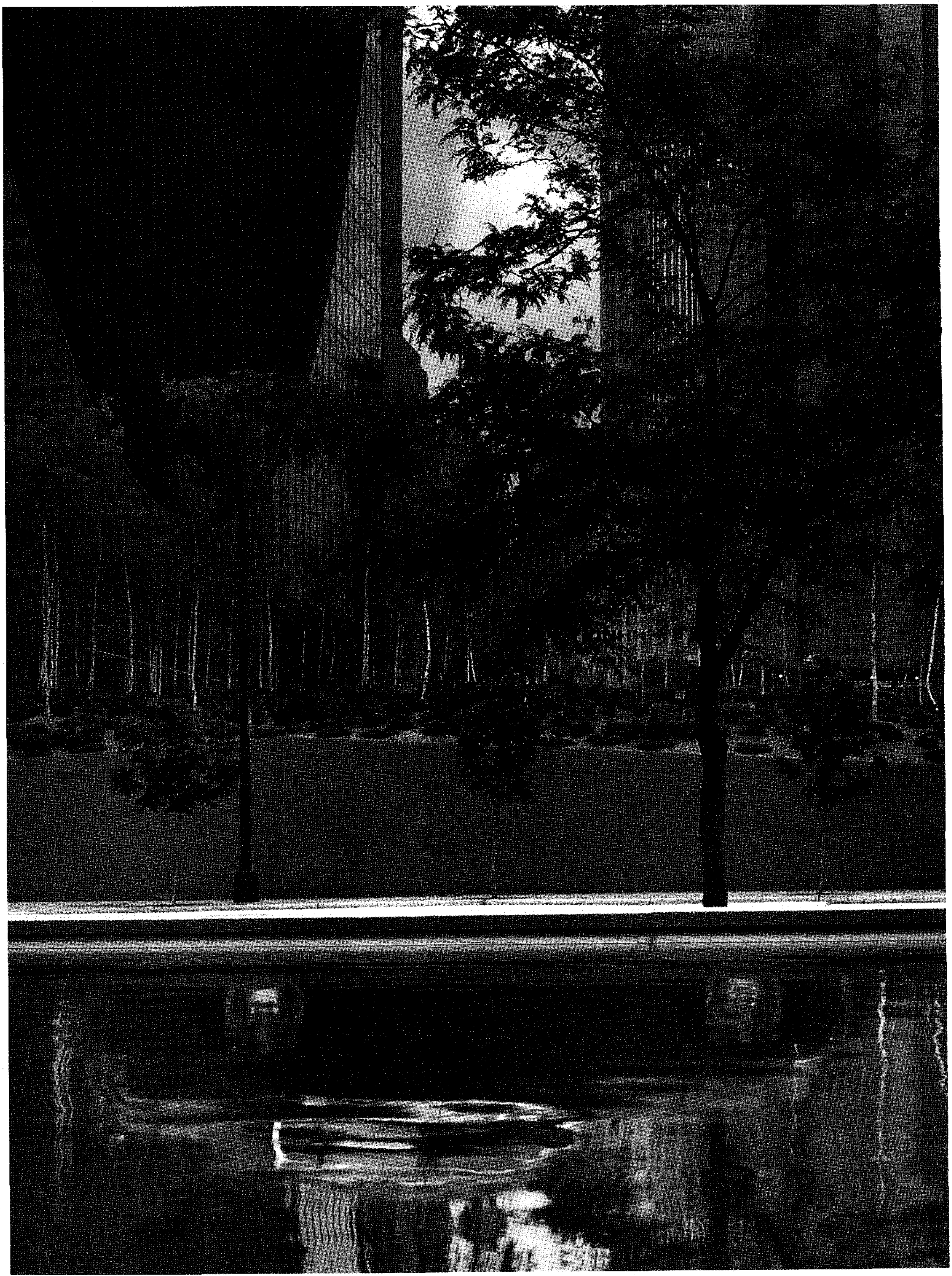
Stella McCartney arrived on the fashion scene with a famous name and unmistakable talent for flirty, feminine clothes. Now, in the second year of designing her own line, after some particularly pointed criticism, she's showing her staying power, too.

126 Grace Notes

For 30 years, *Vogue* fashion editor Grace Coddington has been producing the shots that make designers, photographers, and models look good. With a book coming out in September, she's stepping into the spotlight herself.

ON THE COVER: PHOTOGRAPHED BY ANDREW MACPHERSON.

FASHION EDITOR: MONICA SCHWEIGER. **MAKEUP:** JILLIAN FINK DEMPSEY/DELUX BEAUTY AT ARTISTS. **HAIR:** RAY ALLINGTON/BUMBLE AND BUMBLE AT MAGNET LA. RACHEL WEISZ WEARS CHANEL JACKET, $1,365, AND CAMISOLE, $720 AT BERGDORF GOODMAN, SAKS FIFTH AVENUE, AND CHANEL. **FACE FACTS:** MATTE REFLECTING MAKEUP IN SHELL, QUADRA EYESHADOW IN NYMPHEA, SUPER CURL MASCARA IN NOIR, AND LIPS AND BLUSH FROM DOUBLE CONTRASTE PALETTE; ALL BY CHANEL. AVAILABLE FROM BARNEYS NEW YORK, BERGDORF GOODMAN, BLOOMINGDALE'S, LORD & TAYLOR, MACY'S, AND SAKS FIFTH AVENUE.



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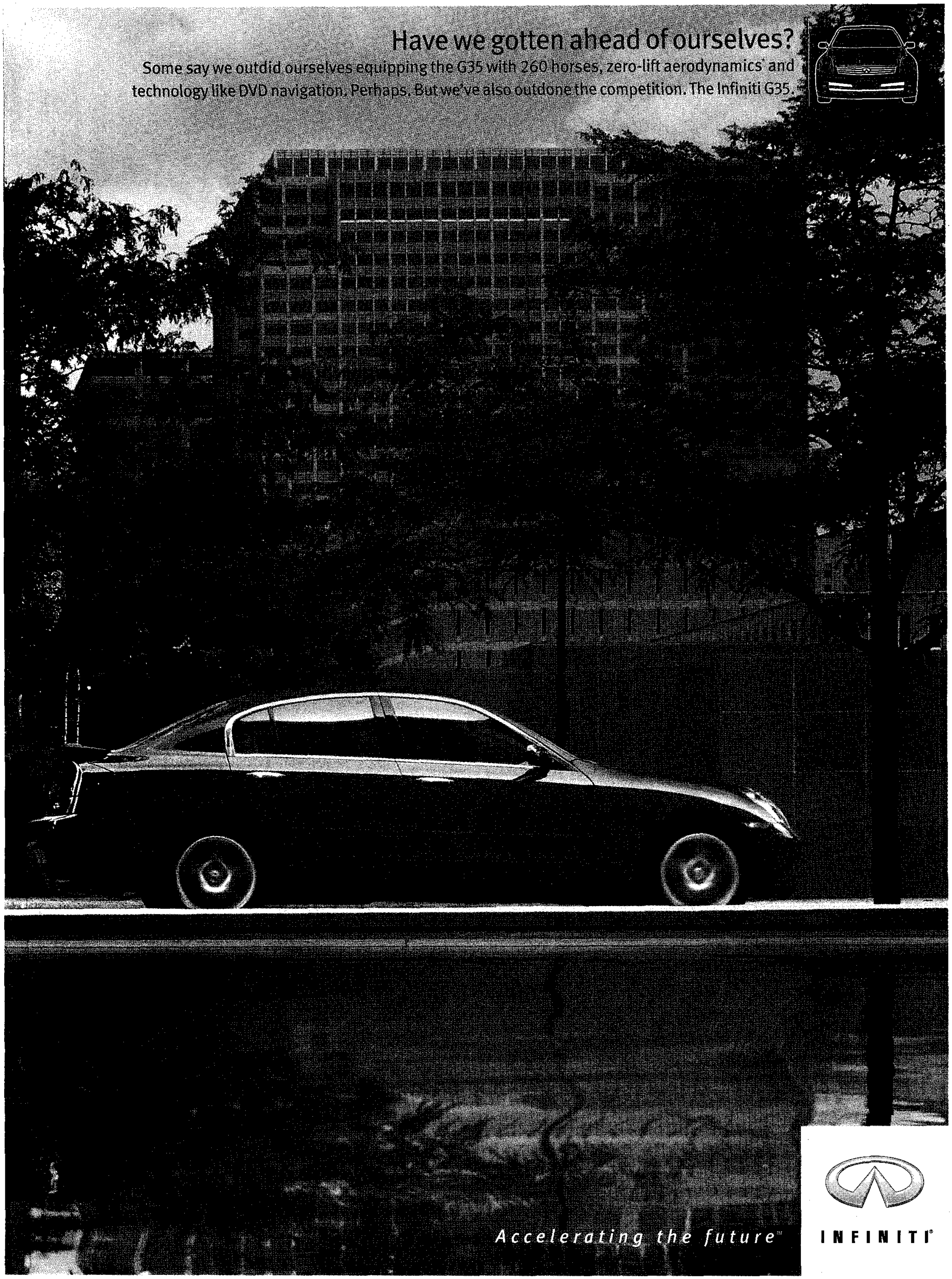

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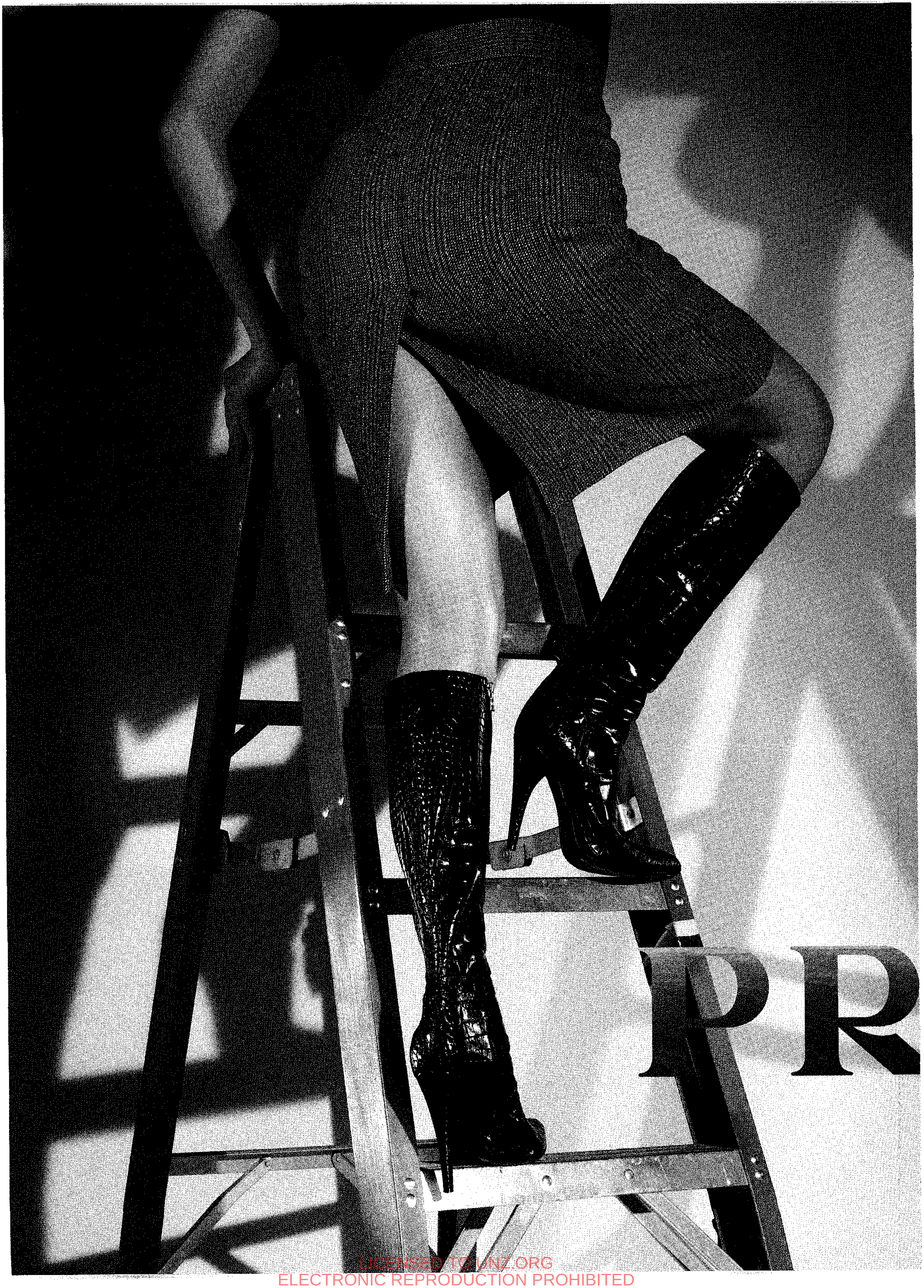
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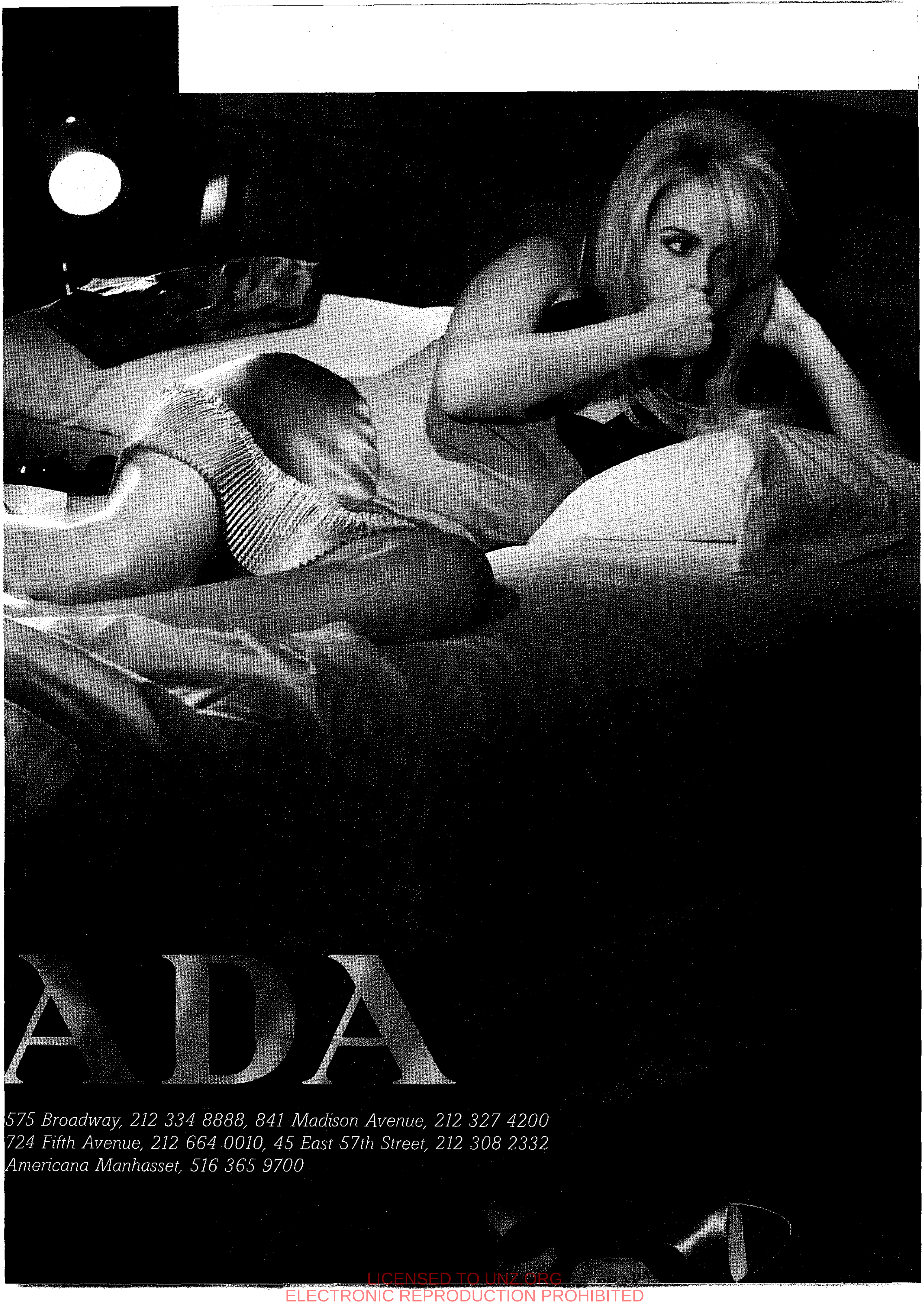

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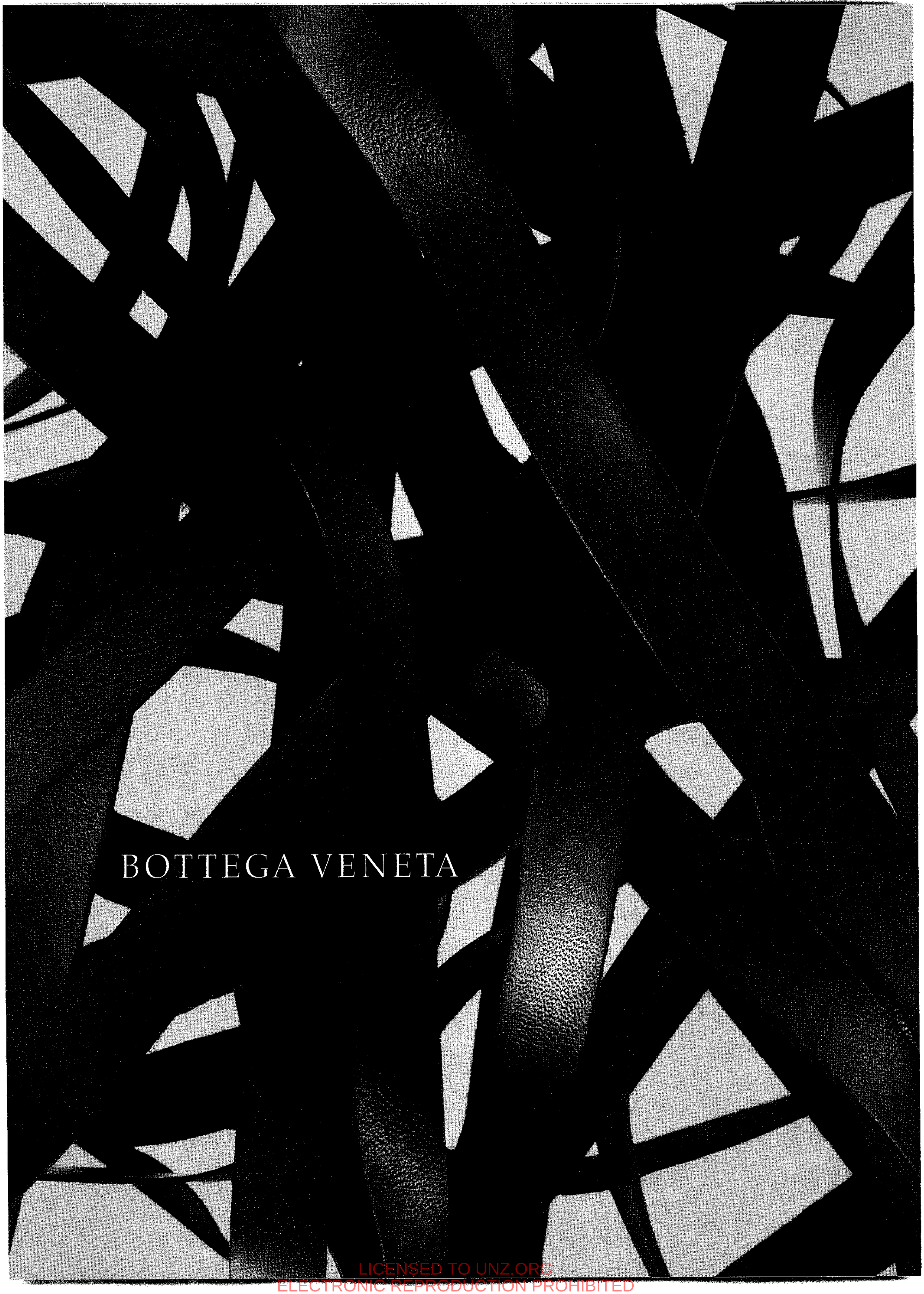
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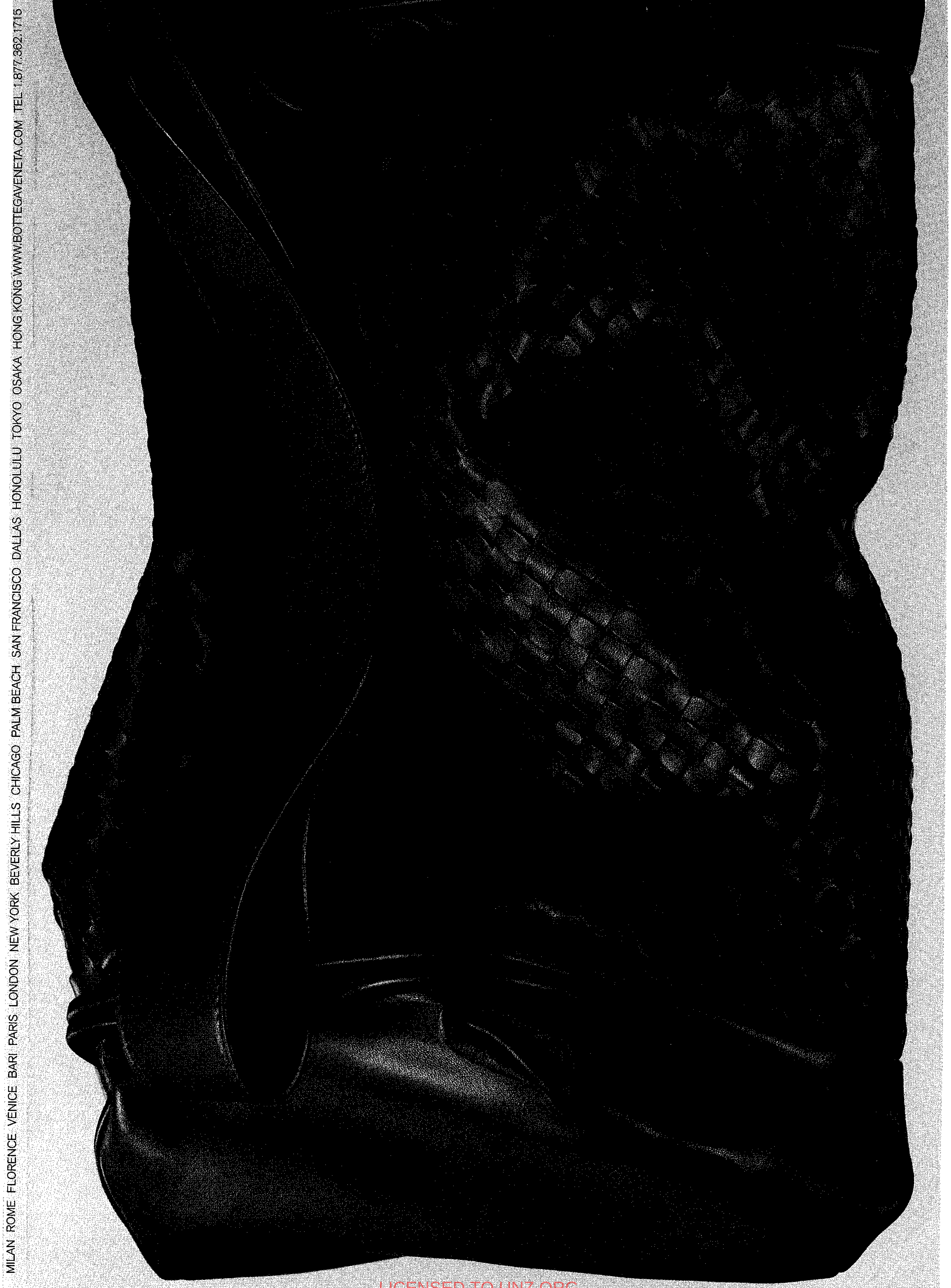
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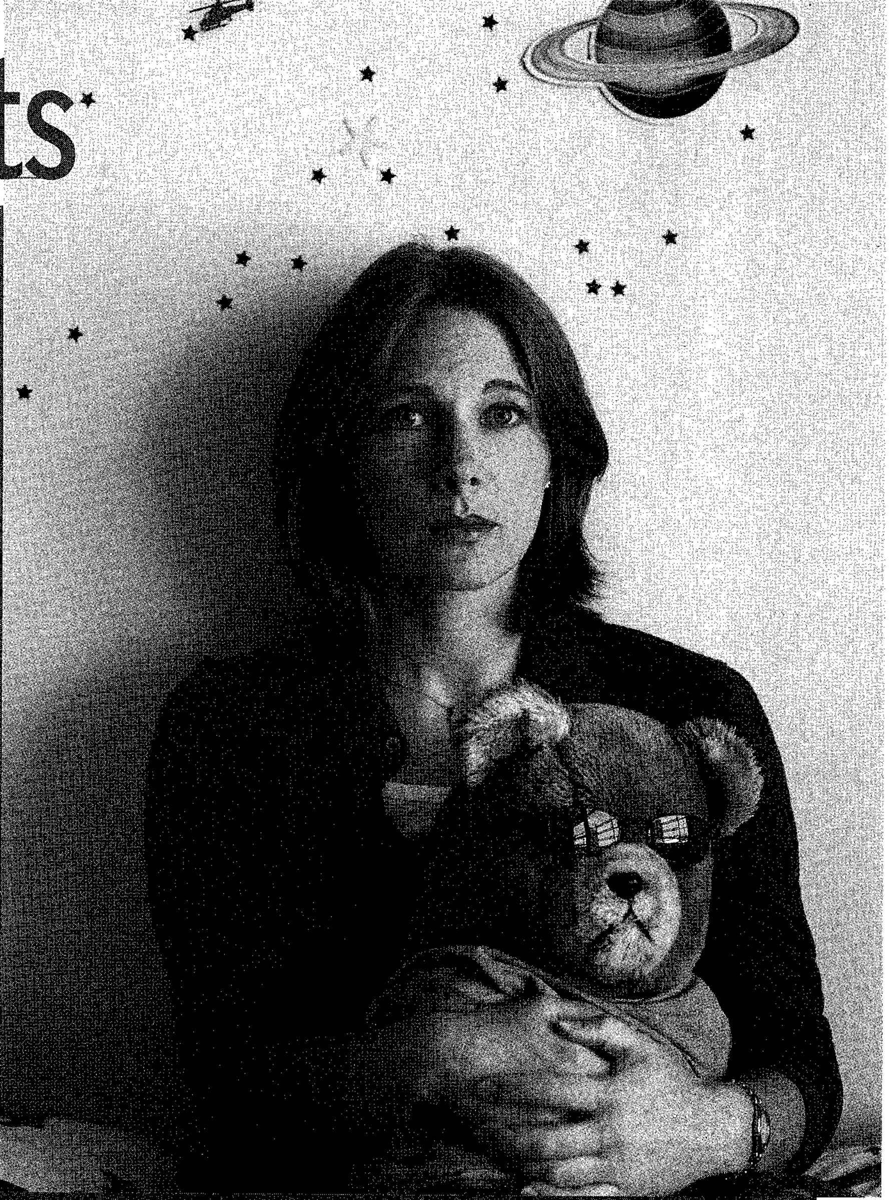

"This isn't about punishing Guo Rui.
It's about finding Griffin."
—Camille Colvin, page 138

138 A Cross-cultural Kidnapping

By Lisa DePaulo

On a quiet East Side Street, during a parental visit, under the nose of a private investigator, 4-year-old Griffin Guo was kidnapped by his father, a man he called China Daddy. Griffin's mom, Camille Colvin, a PricewaterhouseCoopers manager, was heartbroken—but not surprised. She knew her marriage to a Chinese artist, and her love affair with Chinese culture, weren't going to be easy to escape from. And now, the road to getting her child back leads to Beijing and beyond.

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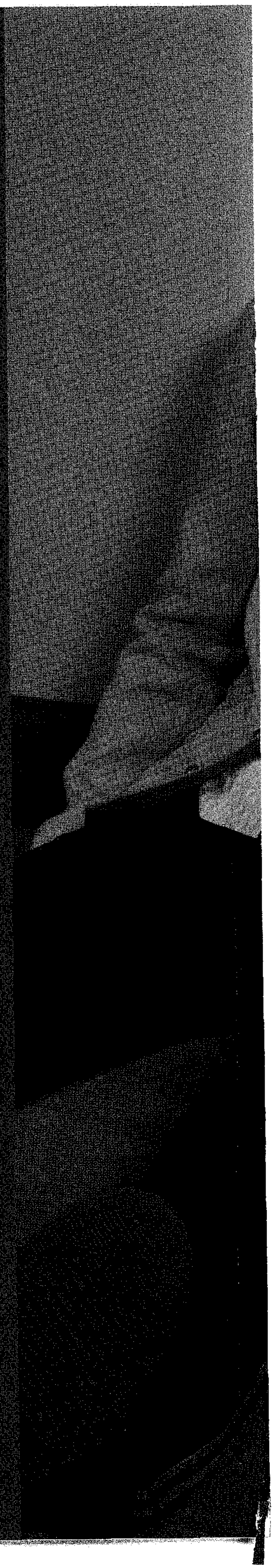

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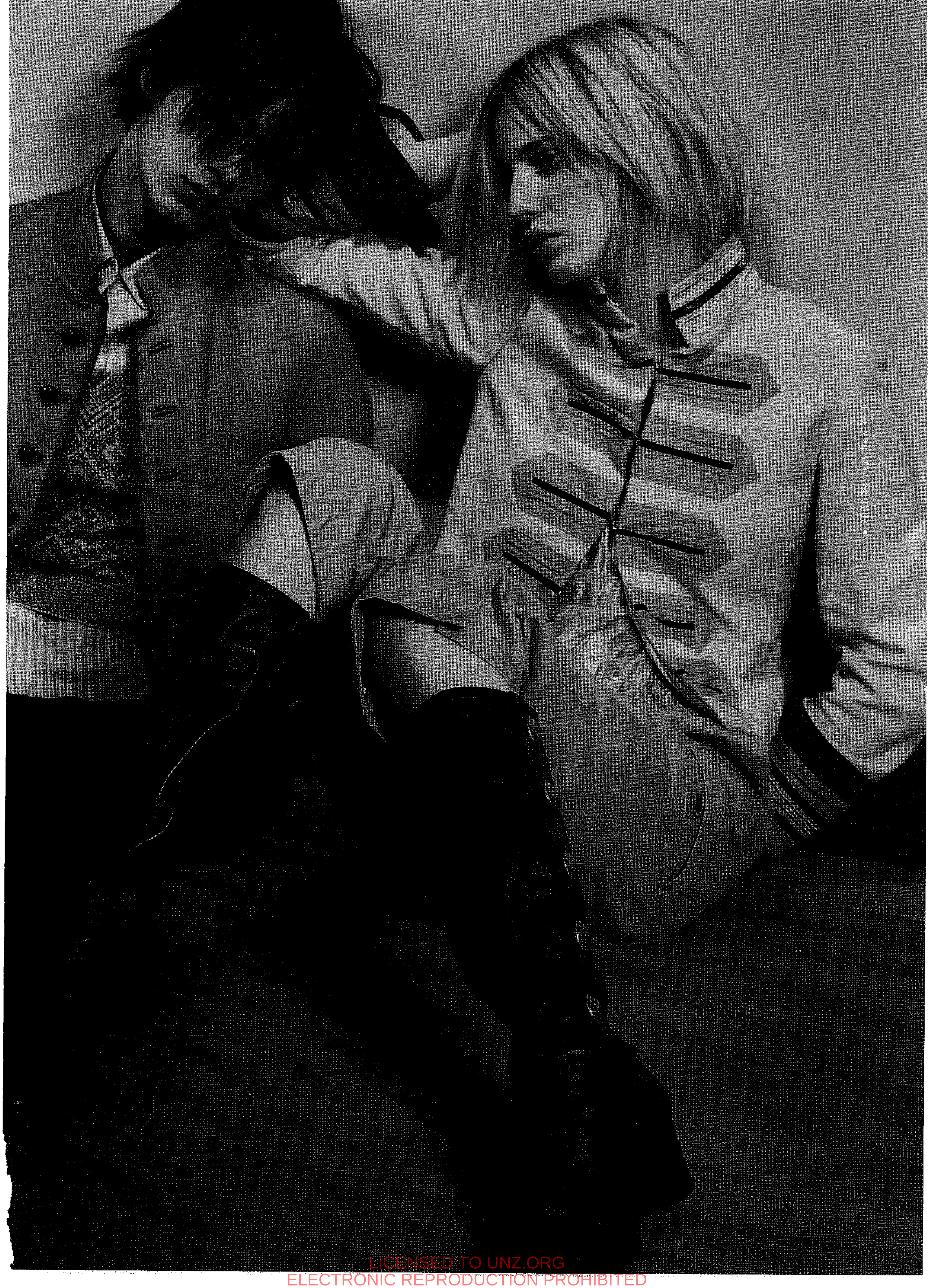

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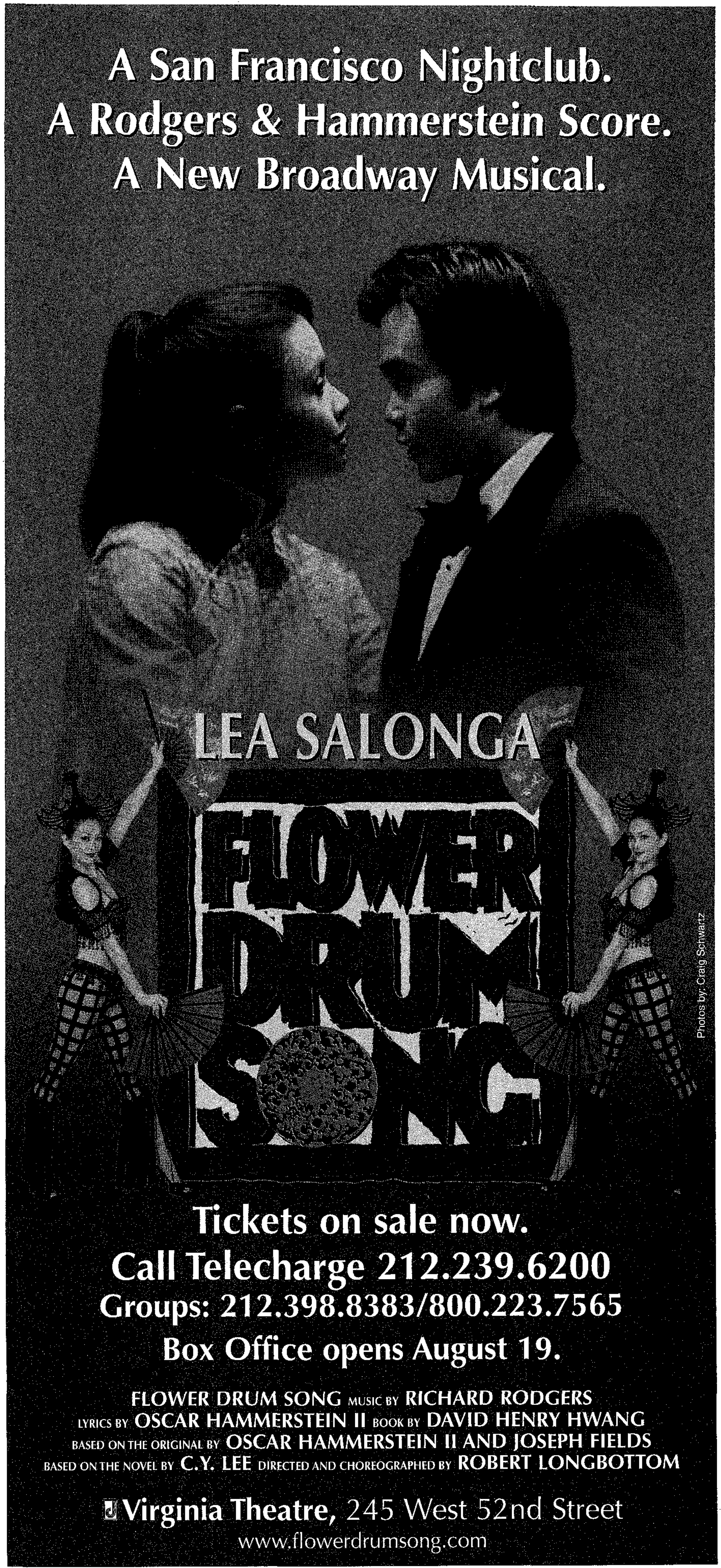
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Letters

Older Women, Younger Men

The romantic advantages that an older woman can provide have been known for centuries ["Where the Boys Are!," by Sarah Bernard, July 29–August 5]. In a letter written in June 1745, Benjamin Franklin advises a friend that "in all your amours, you should prefer old women to young ones." He provides eight reasons why this is so, some of which are that "they have more knowledge of the world, and their minds are better stored with observations, their conversation is more improving, and most lastingly agreeable," and "they are so grateful!"

David Kleinbard, JERSEY CITY, N.J.

I find it incredible that neither Sarah Bernard nor any of the women interviewed mentioned a very salient factor in the choice of a younger mate: The average life span of a man is at least seven years less than that of a woman. Do the math—an older man will eventually disappear, leaving his mate alone for an early and (often) long-lasting widowhood.

Sandra Stark, WARREN, N.J.

I agree with Bebe Neuwirth in that there is really no point in seducing minors. It's illegal, and what with everyone having an indefinite adolescence, it hardly seems necessary. A fortyish woman (like Ms. Neuwirth and Ms. Bushnell) marrying a thirtyish man is no big deal and hardly worthy of snide comments, like those Susan Winter, the 47-year-old co-author of *Older Women/Younger Men*, has had to endure. Most folks don't care, and some men are actually beginning to understand that an older woman might be worth the effort.

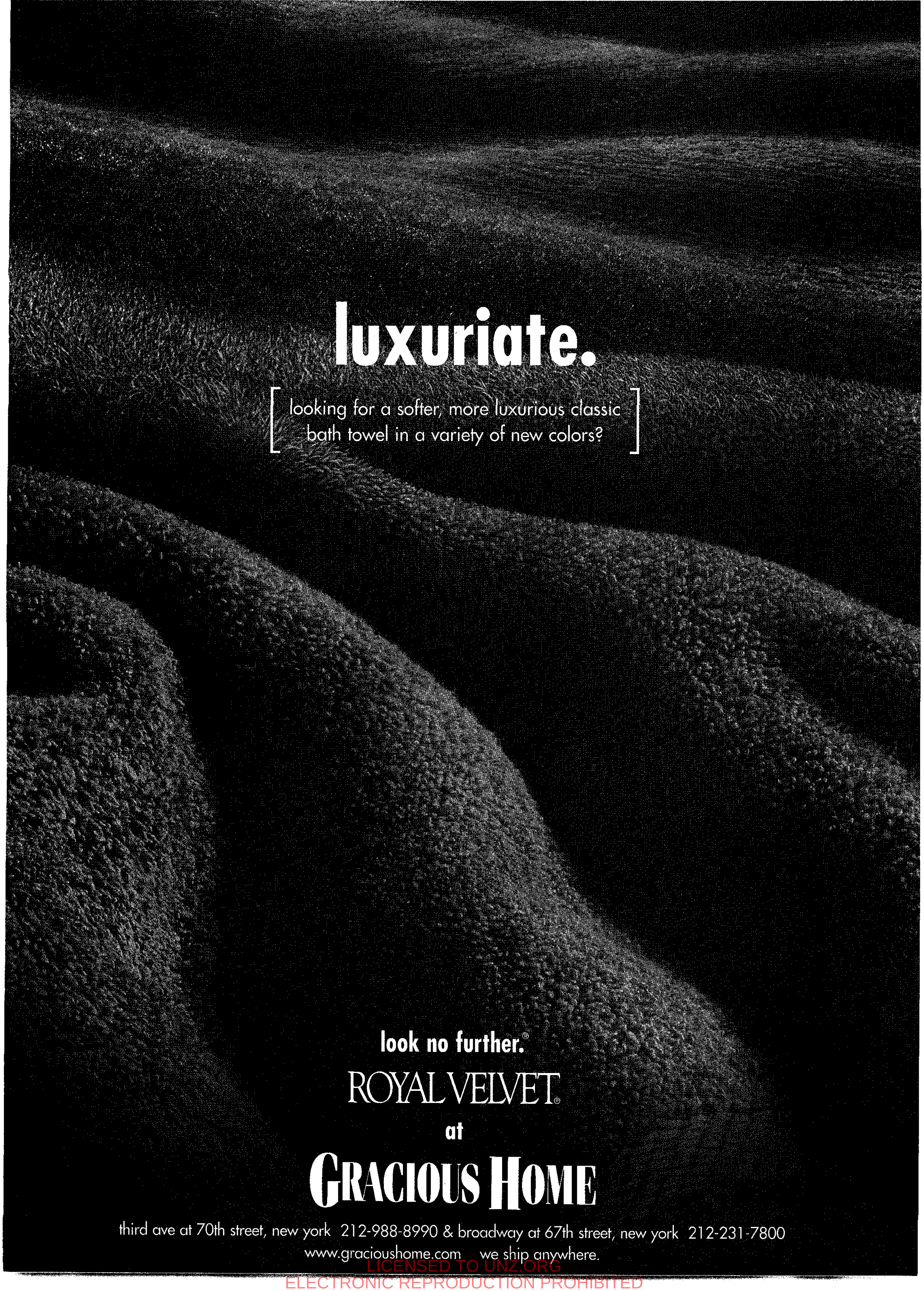
Jennifer Glick, MANHATTAN

The phenomenon of older, wealthier, and more powerful women living with and marrying younger men is no different from the reverse. They are looking for a relationship in which they are in control, not one of equals. The younger partner is living the dream that one can marry in five minutes more money than one can earn in a lifetime. Don't romanticize it to be anything more than it is.

Robert Hugus, POINT PLEASANT BEACH, N.J.

(continued on page 30)

LETTERS TO THE EDITOR may be edited for space and clarity. They should be addressed to Letters to the Editor, New York Magazine, 444 Madison Avenue, New York, NY 10022-6999, or sent via e-mail to NYletters@primediamags.com. Please include a daytime phone number.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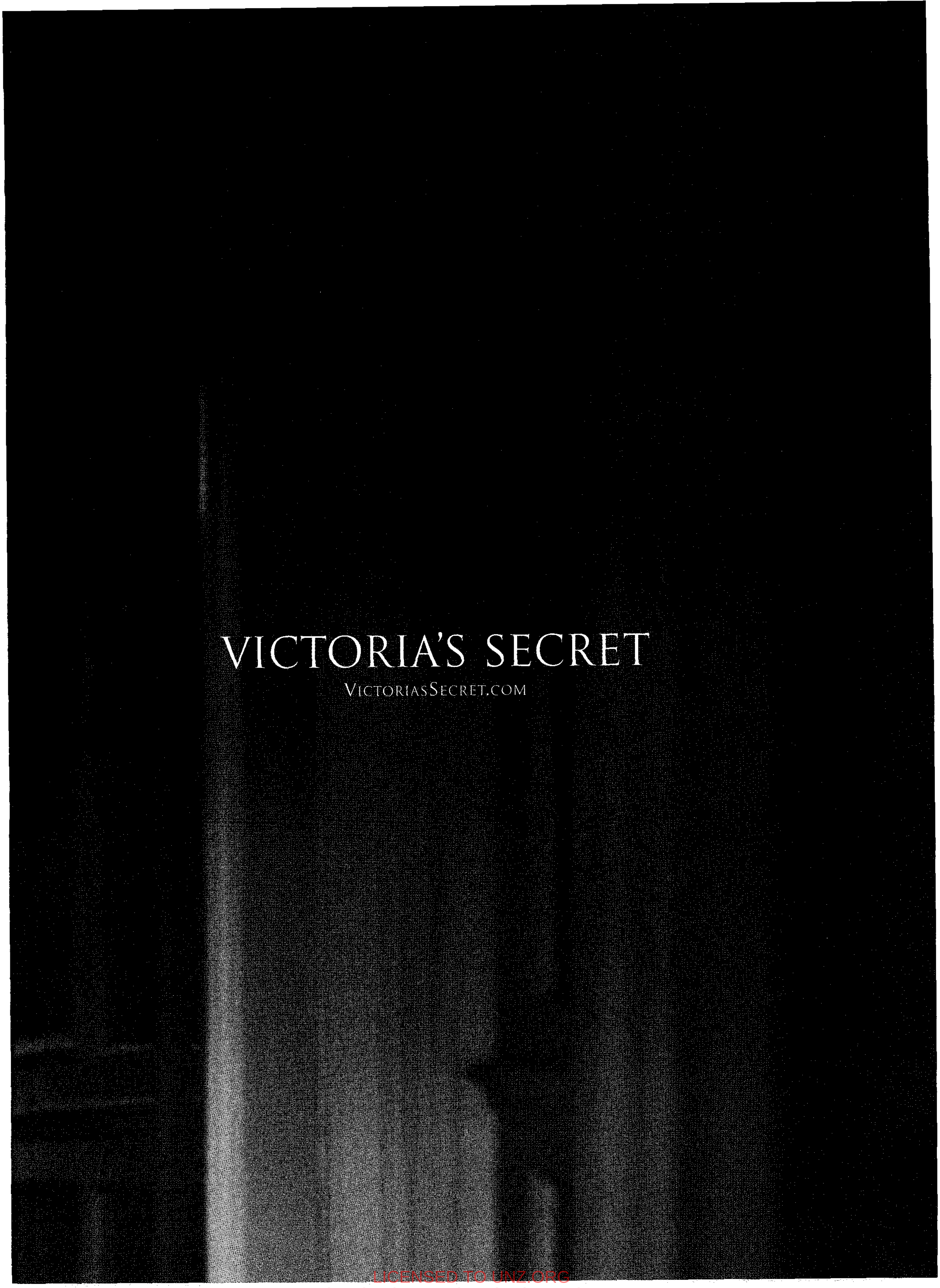
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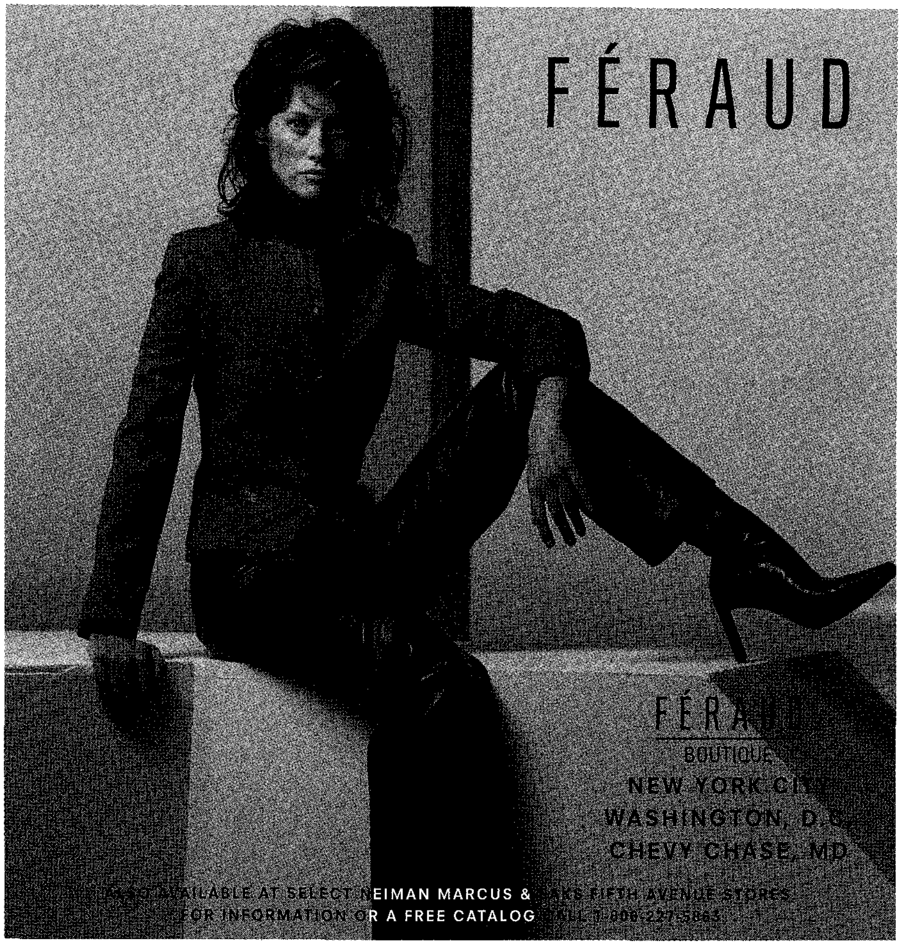

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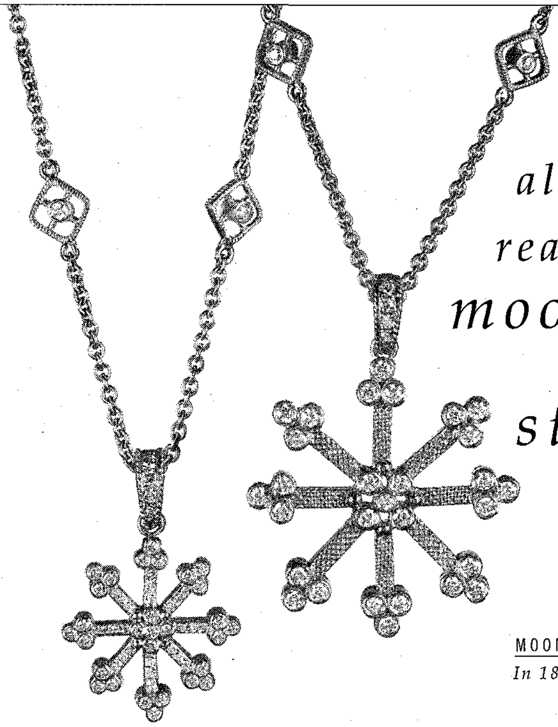

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LETTERS *Continued from page 26*

How seriously is one expected to take Sarah Bernard's assessment of older-woman-younger-man relationships when among the couples she cites as examples are four with an age difference of five years, one with three, and one with a mere two? (And how could she overlook newlyweds Julia Roberts and Danny Moder? The cradle-robbing bride is a full year older than her groom!) That's not May-December; it's closer to Thanksgiving-Christmas, and even then only if the former comes very late in November.

Thomas C. Rizzo Jr., SAN FRANCISCO, CALIF.

It seems you are reaching when you include Meg Ryan, who is 40, with Craig Bierko, who is 38. Two years is hardly a difference, and Meg is so disgustingly adorable I am sure she could pass for 38 if she scrunched up her face and smiled her gummy smile.

Bridget Burke, QUEENS

Post-Bubble Trouble

In his article "Shorting George" [July 29–August 5], Landon Thomas Jr. betrays his ignorance of recent history as well as his liberal-left partisanship. He finds Treasury Secretary Paul O'Neill wanting in comparison with his predecessor, the current senior Citigroup executive Robert Rubin, and yet the day after the article hit the newsstand, the story of Citigroup's cooperation in a balance-sheet-manipulation transaction with Enron broke. Has it occurred to Thomas that Rubin, who presided over the "bubble," cut the Securities and Exchange Commission budget and recently lobbied for leniency on Enron, was instrumental in setting the stage for today's market debacle?

Chris Thomas, TENAFLY, N.J.

Mark Green Et Al.

It's a good thing you added Mark Green to the mix ["I'm Right, You're Wrong," July 29–August 5]. Ed's leaning so far to the right he's made Al superfluous.

Larry Kaplan, ARDSLEY, N.Y.

Ed Koch says that Democrats should not attack President Bush regarding insider trading at Harken Oil because we are at war. Republican senator Robert Taft attacked FDR a few days after Pearl Harbor, and Bush is no FDR. I am not surprised that Koch wants to stifle criticism from the left because over the years, he has morphed into a Republican, supporting

Giuliani, Pataki, D'Amato, Bloomberg, and now the Bush administration.

Reba Shimansky, BROOKLYN

We were having a fine time with Earnest Ed and Amusing Al, so why'd you have to invite blinkered partisan Mark Green? I know he needs a job—the only thing he's ever done is hold press conferences—but, to crib from an old Yiddish joke, if he had a bad year, why should we suffer?

Jeffrey M. Gross, BROOKLYN

Company Man

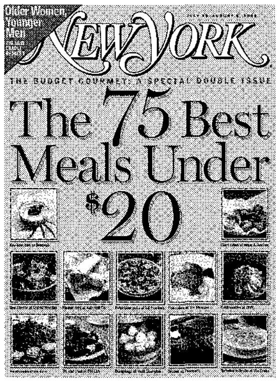
Here's an idea for—don't laugh—Bilge Ebiri ["Cue Movies: New This Week," July 22]. Rent *Sling Blade.* Sit openmouthed at John Ritter's brilliant turn, and realize that you can never again write a review expressing surprise at his ability to deliver one of "the year's best performances."

Paty Lombard, LOS ANGELE, CALIF.

Red-Hot Redemption

Did Ethan Brown really listen to *By the Way,* the new release by the Red Hot Chili Peppers, or did he base his review on the photos and liner notes ["I Shall Be Redeemed," July 29–August 5]? Obviously, he never made it to "Venice Queen," the beautifully written elegy that closes the album. If he had, he would have understood that the band in fact may be posing over a grave site. It also seems most unfair to criticize a band for being too serious and then to write off its humorous lyrics as "unintentional." We hope that *New York* readers will pass Ethan Brown's review and go directly to the album, which is thoroughly amazing.

Howard and Jeremy Konar, ROCHESTER, N.Y.


Older Women Younger Men
NEW YORK
THE BUDGET GOURMET: A SPECIAL DOUBLE ISSUE
The 75 Best Meals Under $20

I'd like to express my disappointment with Ethan Brown's review of the Red Hot Chili Peppers' *By the Way.* The criticism did not seem to be as grounded in the music as much it was a very surface declaration of Brown's dissatisfaction with the last ten or so years of the Chili Peppers' career. Had *By the Way* been more like any of the Chili Peppers' earlier albums, I wonder if Brown might have found a way to imply that the Peppers are too old to be fooling around with such vigorous funk and punk rock.

Lily Cohen, MANHATTAN

Neighborhood Rate

I'd like to thank your food critics for their insights into "The 75 Best Meals Under $20" [by Rob Patronite and Robin Raisfeld, July 29–August 5]. I visited one of their suggestions, Hope & Anchor in Red Hook, Brooklyn, and it's a real find. The next evening, we feasted on leftovers from the month-old establishment, thrilled that the bargain had become even better!

Gina Dodds, QUEENS

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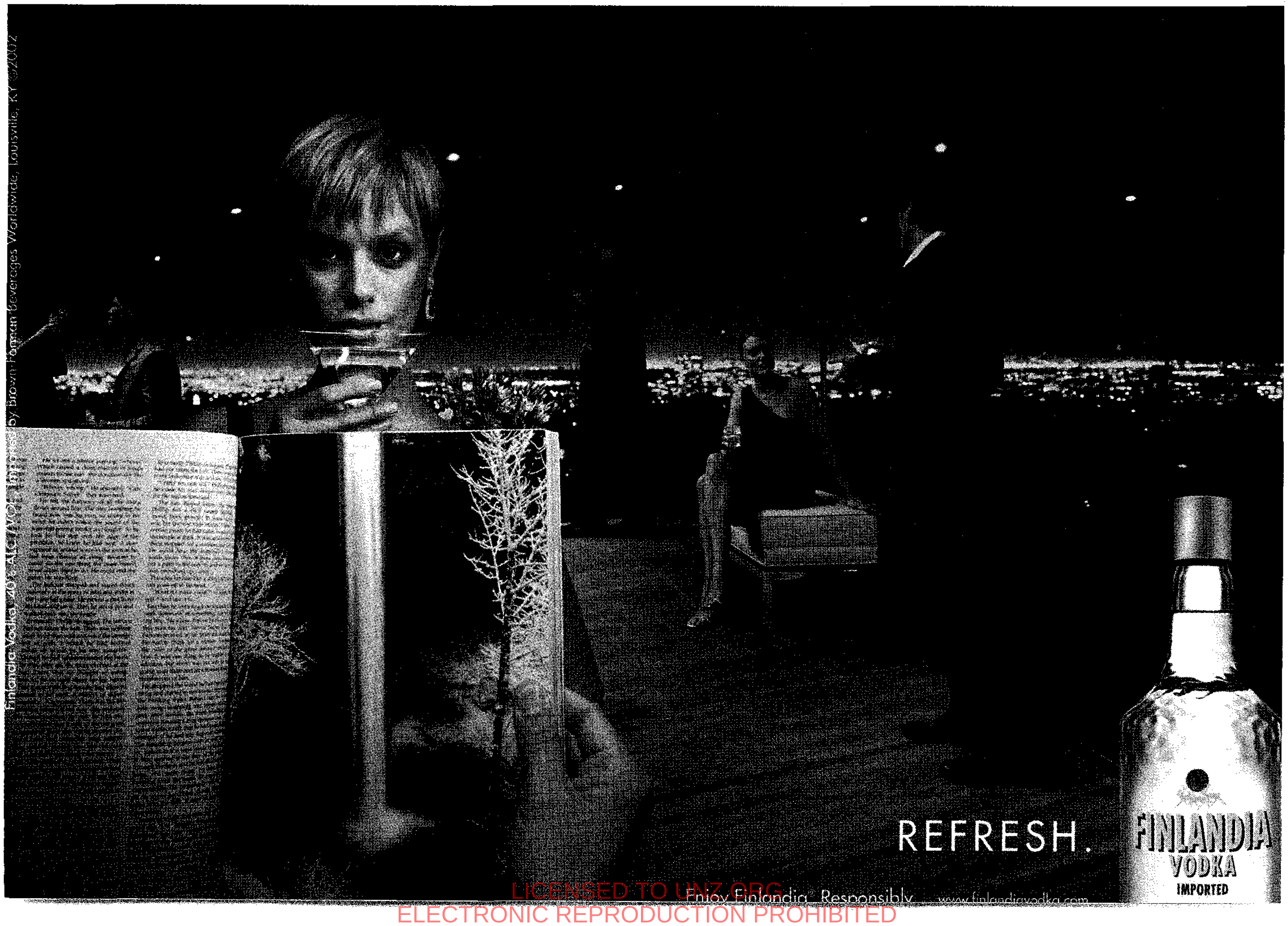
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Intelligencer

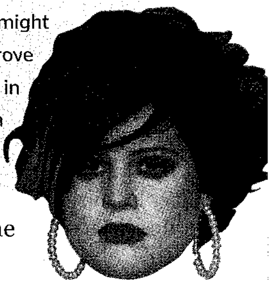
By Marc S. Malkin

Oh No, It *Is* Yoko

Bijou Phillips recently sauntered up to the host at Serendipity 3 to ask for a table for a group of seven that included her boyfriend, **Sean Lennon**, and his mom, **Yoko Ono**. The host said that the wait would probably be about 45 minutes and asked for a name. Phillips responded, "Ono." The host asked, "So you don't want to wait?" Phillips simply repeated, "Ono." The somewhat perplexed host again asked, "What do you mean? Do you want a table?" As a few people around them started to chuckle, Phillips pointed to Ono, who was standing outside. As you might expect, the long wait was forgotten, and the party was immediately seated. After lunch, Ono signed a couple of promotional postcards for the new dance remix of her 1980 song "Kiss, Kiss, Kiss" for the host and some fellow diners. She also dropped about $400 on four handbags and a hat in the restaurant's boutique.

Britney Out of Fashion With Kelly

Britney Spears may be taking a six-month break from show business and returning to her hometown of Kentwood, Louisiana, but she won't be shunning the spotlight altogether. The pop princess is looking to hit New York for Fashion Week, according to her stylists **Kurt** and **Bart**. Kurt says they want to take Spears to **Matthew Williamson** and **Carlos Miele**'s shows and are currently looking for other young designers they think Spears will like. "She is taking a break, so that's why she could go to the shows," Kurt tells us. "Every time we tried before, she was too busy. . . . She'd also love to do the Europe thing too. Hit **Versace** and **Roberto Cavalli**, all those designers who have been so good to her." If Spears does make it to Fashion Week, **Kelly Osbourne** might want to tag along. The foulmouthed rocker offspring apparently doesn't approve of Brit's fashion sense. During Osbourne's photo shoot for a story about her in the current issue of *YM*, a tipster tells us, Osbourne was flipping through a magazine when she stopped at a story about Spears. Dissing each photo with a grunt or a moan, Osbourne hissed, "She needs *serious* style help."



Fashion Wire Daily Gets the Boot

Just five months after **Brandusa Niro** was defrocked as editor-in-chief of *Fashion Wire Daily*, she's taken her revenge. It so happens that Niro held the lease on the company's seventh-floor office space on West 24th Street, so she evicted them. On July 31, *FWD* staffers were forced to pack up their belongings and move four flights up to *FWD*'s eleventh-floor office space, which, luckily for them, isn't in Niro's name. Management didn't tell employees they were being thrown out, an insider reports: "They acted happy and told them that they were 'redecorating' so that everyone could work closer together—meanwhile, they're practically sitting in each other's laps up there."

Sex Scene Gets Things Cooking

If you didn't get enough of hottie **Nick Scotti** as the delivery man orally pleasured by **Kim Cattrall** in a recent episode of *Sex and the City*, you may soon get to see more of him. Scotti, a model turned actor from Ozone Park, Queens, is shopping around a reality cooking show, *Just a Guy*

No Exit for Junior Vasquez?

Rumor has it that D.J. extraordinaire **Junior Vasquez** may put an end to "Earth," his wildly popular after-hours Sunday party at Exit, sometime this fall. While one source tells us that the end may be as near as Junior's Labor Day weekend bash, another predicts he'll stay through September and take a break after that. Exit owner **David Marvesi** insists he just signed Vasquez for another year: "He's not going anywhere." A source reports that Vasquez has tentatively agreed to do special events at the revamped Limelight when it opens and has been in talks about setting up a residency at the upcoming New York outpost of South Beach's Crobar. "Everyone loves Junior," an insider says. "But most clubs don't want to do his usual after-hours thing." Friends assure us that Vasquez's moves have nothing to do with his health and that rumors that he suffered a heart attack at Exit in July are just that—rumors. "He could not look healthier or happier," a pal tells us. Vasquez's rep did not return our calls. Meanwhile, we know what another one of the city's biggest D.J.'s, **Victor Calderone**, will be doing come the new year: diaper duty. Calderone and his model-actress wife, **Athena**, are expecting their first child in February. But they're not slowing down just yet. Calderone recently finished a dance mix of **Beyoncé**'s "Work It Out," and Athena was just shot for French *Vogue*.

PHOTOGRAPHS: FROM TOP, DAVE BENETT/ALPHA; GREGG DEGUIRE/WIREIMAGE; PATRICK MCMULLAN.

Who Can Cook, with **Peter Marc Jacobson**, the producer of *The Nanny*. The show was hatched a couple of months ago when the two first met and Scotti told Jacobson how much he loved to cook. "I said, 'Are you a chef?' " Jacobson told us. "He said, 'No, I'm just a guy who can cook.' And I said, 'That's a great name for a show. You could just cook in Queens with your family walking in and out, your grandmother could be yelling at you in the background.' " The *Sex and the City* quickie is sure to help. Jacobson reports that ever since it aired, strangers have been pointing at Scotti in the street and squealing things like, "That's the blow-job guy!"

Paula Abdul's Hairy Situation

Gee, **Paula Abdul**, your hair looks terrific on *American Idol*. Now the Oscar Bond Salon in Soho would like you to pay for it. A source tells us that a Bond stylist was summoned to Abdul's midtown hotel room in the spring to put in about 85 extensions in preparation for the *Star Search*–like show. When the stylist mentioned that the hair was from India, Abdul said she was expecting Russian hair. He explained that he was told by her team that her extensions always come from Great Lengths Hair Extensions, which uses only Indian hair. Abdul let him finish, even complimenting him on his work, and handed over a personal check for $900 (including a $100 tip). But the next day, the stylist received a call from someone who said she was a hairdresser working with Abdul and that the extensions weren't working. "She kept saying that Paula uses Russian hair and that there was something wrong with the Indian extensions that he put in," our source reports. A week later, Abdul's check was returned with a payment-stopped notice stamped on it. When we called Abdul's rep, he insisted that the onetime pop star was never unhappy about the work and that she has no idea why—or how—a stop payment was made. Just minutes later, Abdul's accountant said a new check was being FedExed.

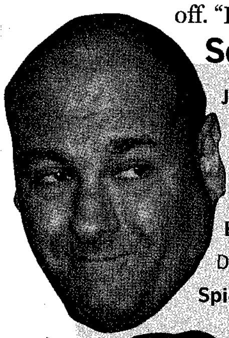
Calvin Klein Makes Some Noise

Calvin Klein had some car trouble in East Hampton recently. The designer was having Sunday brunch at Nichol's with **Sandy Gallin** when the car alarm on his brand-new Land Rover went off. "He had just bought the car and couldn't figure out how to shut it off," our source tells us. After ten minutes of frantically scrambling under the hood and over the dashboard, Klein was still at a loss as to what to do. After a few screeching minutes, three muscular young ladies walking by came to Klein's aid, and one of them simply pushed a button to shut off the alarm. One of the gals even poked fun at Klein, cracking, "With all your money, why aren't you driving a more expensive car?"

REALITY CHECK: As if there aren't enough knockoffs of the MTV hit *The Osbournes*, what with **Anna Nicole Smith** making a ratings splash with her premiere on *E!* and **Liza Minnelli** and **David Gest** airing their dinner parties on VH1 starting in October. Now we hear that 'N Sync's **Joey Fatone**—who's currently starring in *Rent* on Broadway—wants his reality TV, too. A tipster reports that the pop singer has approached VH1 execs about developing a show that would focus on him and his family, including his mom, **Phyllis**, and siblings **Janine** and **Steven**.

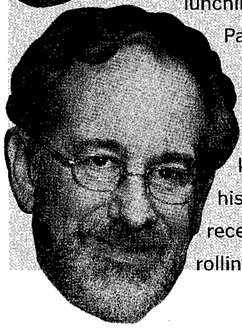
THIS JUST IN: Designers **Liz Collins** and **Gary Graham** are teaming up for Fashion Week. After Collins and Graham stage their individual shows back-to-back at the Metropolitan Pavilion, they're going to debut their new joint venture: Griz, a couture eveningwear collection. . . . **Kim Cattrall** has signed on to host the twelfth annual Magical Evening gala on September 25 at the Marriott Marquis. The night, which will celebrate **Christopher Reeve**'s 50th birthday, along with the birthdays of **Michael Douglas**, **Catherine Zeta-Jones**, **Barbara Walters**, and **Ron Meyer**, will feature a performance by **Robin Williams** and benefits the Christopher Reeve Paralysis Foundation.

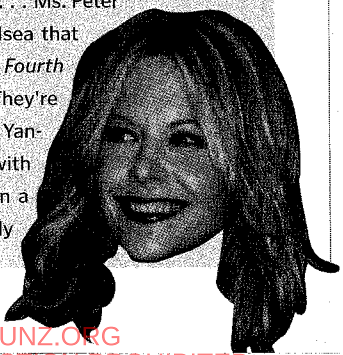
With Catherine Townsend.



Seen Around Town

James Gandolfini chomping on hot dogs and making out with his girlfriend, **Lora Somoza**, during **Bruce Springsteen**'s opening night at Madison Square Garden. . . . **Meg Ryan** using her free guest pass from the Mercer Hotel at Crunch on Broadway. . . . **Martha Stewart**'s embattled stockbroker, **Peter Bacanovic**, working out at Gold's Gym on West 54th Street. . . . **Hilary Swank** celebrating her 28th birthday with hubby **Chad Lowe** and about ten friends at Django—and even apologizing to fellow patrons for her party's being so loud. . . . **Steven Spielberg** returning to Rowdy Hall in East Hampton for dinner with a couple of friends after lunching there with eighteen people earlier in the day. . . . Ms. Peter Pan, **Sandy Duncan**, telling a fan at Elmo in Chelsea that she's starring in **A. R. Gurney**'s new play, *The Fourth Wall*, at Primary Stages in the fall but griping, "They're just not writing good musicals these days." . . . Yankees pitcher **David Wells** wrestling on the floor with his former teammate **David Cone** at Centro-Fly on a recent Saturday. Yes, that's right, they were literally rolling around on the dance floor.





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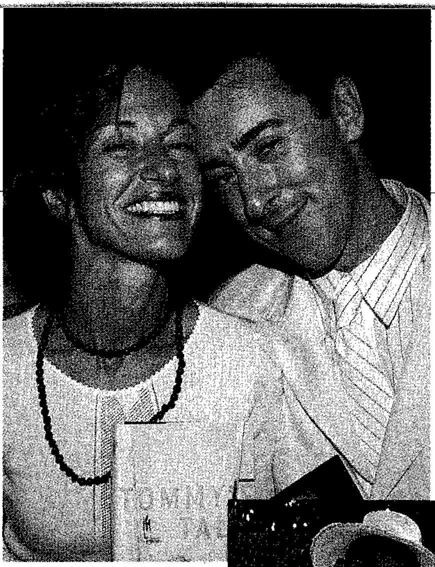
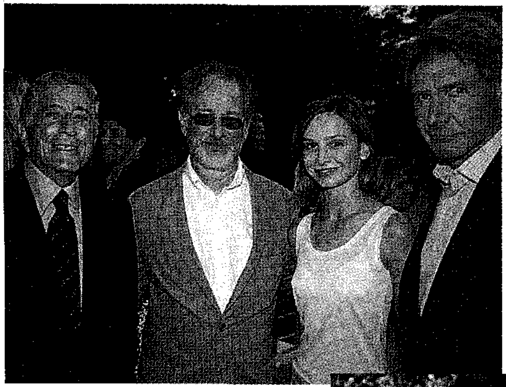
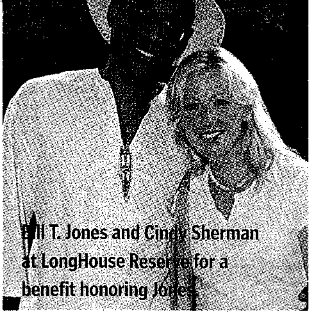

Cynthia Rowley and Alan Cumming at Glass.


Tony Bennett, Steven Spielberg, Calista Flockhart, and Harrison Ford at a benefit for Survivors of the Shoah Visual History Foundation.

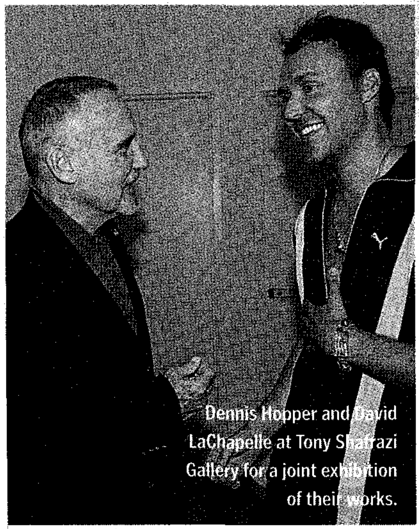
Janice Combs and Betsey Johnson at Johnson's 60th-birthday party.


Bill T. Jones and Cindy Sherman at LongHouse Reserve for a benefit honoring Jones.

Jane Seymour and Lauren Bush at Escada's Fifth Avenue store for a showing of the fall collection.

Arnold Scaasi and Mica Ertegun at Mecox Gardens for the opening of the Five Star Living Exhibition of penthouse renderings for One Central Park.

Rocco DiSpirito and Ruth Reichl at Union Pacific following the premiere of *Mostly Martha*.


Dennis Hopper and David LaChapelle at Tony Shafrazi Gallery for a joint exhibition of their works.

Kim Smedvig Taylor, Daniel Neidich, James Taylor, Brooke Garber Neidich, and Senator John Kerry at the Neidichs' Wainscott home for a party benefiting the Democratic Senatorial Campaign Committee.

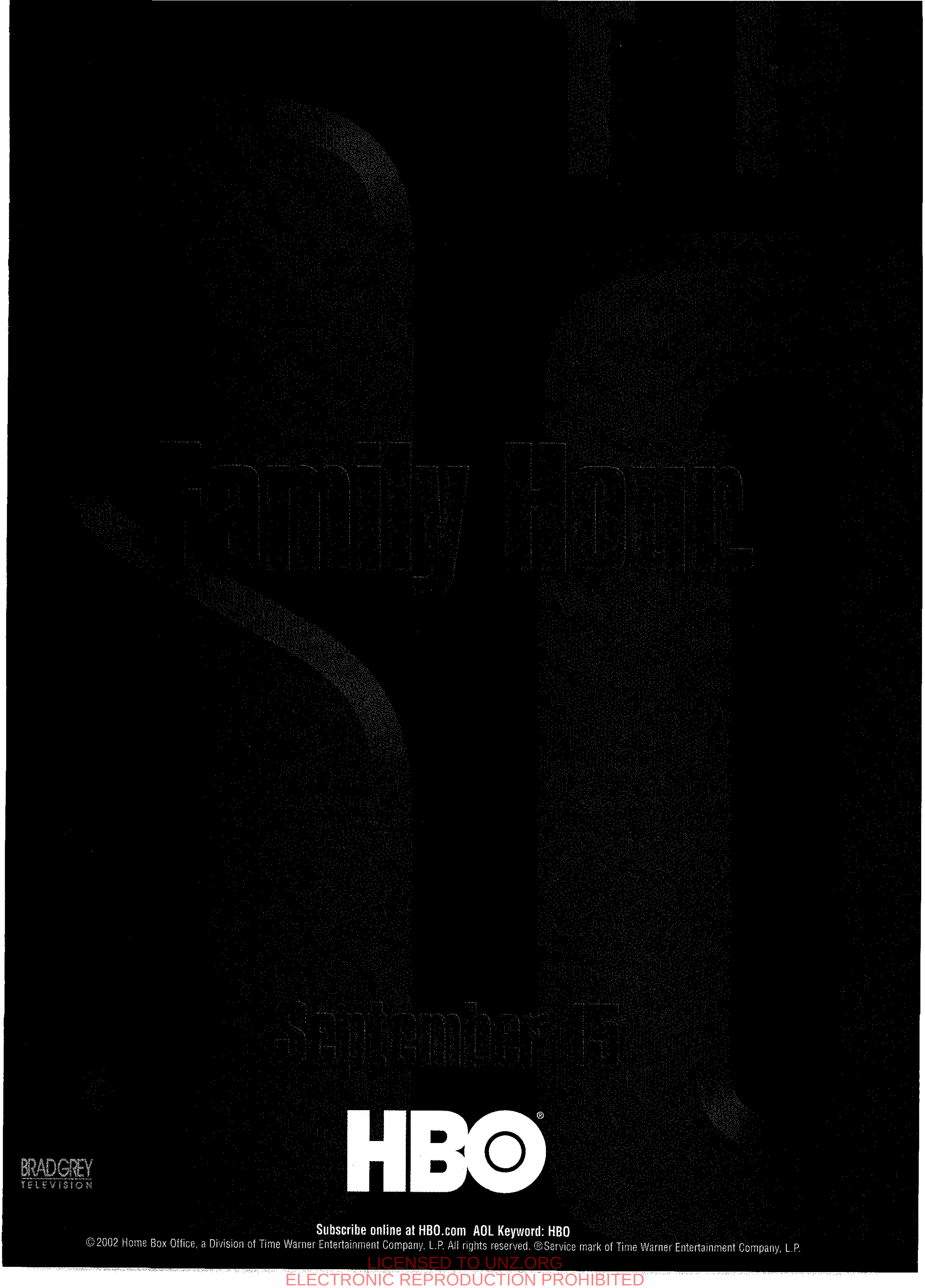
The Write Stuff

On August 12, **Alan Cumming** jetted from *X-Men 2*'s Vancouver set to Glass for the release of his novel, *Tommy's Tale*. "Serious writer was what I was going for," he said, gesturing to his white suit. "People keep saying it's very Tom Wolfe. But I bet he doesn't have a striped belt and a tie and a shirt that match." Meanwhile, **Glenda Bailey** entertained the crowd. "Enjoy life!" Bailey shouted as a bevy of gay men gyrated in her personal space. **Bill Buford** said he had resigned himself to living with beautiful people. "I get in the Condé Nast elevator and people stare," he said, referring to the twenty or so pounds he gained while working at Babbo for a *New Yorker* story. "In the cafeteria, someone looked at me and said, 'Stick to the fruit.' " JADA YUAN

Quite Contrary

Betsey Johnson may have just turned 60, but she still lives in a world of dolls and fairy tales. The designer celebrated her birthday on August 10 with a party and fashion show at her East Hampton home. Throughout the house were models acting out scenes from nursery rhymes. "I don't know if she's lost her mind or what," said her daughter, **Lulu**, who played hostess to a crowd that included **Nicky Hilton**, **Damon Dash**, and fitness guru **David Kirsch**. Designer pal **Miguelina**, who was watching a blonde beauty in the role of "Mary, Mary" watering plants in a pink chiffon gown, seemed to approve: "Betsey's hilarious, and she makes her world full of beautiful things." BETH LANDMAN KEIL

Photographs by
Patrick McMullan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The values of commerce have tended to supersede other values—Paul Goldberger

GOTHAM

Life in the New City

Manhattan Lights

(Semi-)unrepentant smoker **Jay McInerney** on why New York should remain brightly lit.

Forget about Greenpoint and Dumbo, let alone Nolita—it's time to start scouting Cleveland and Nashville and Iowa City. Because the contrarian, libertarian Bronx-cheer sensibility—the city's most enduring and exportable commodity—is under attack once again.

Not content to have made cigarettes a luxury item accessible only to rock stars, supermodels, and Condé Nast editors, Mayor Bloomberg wants to ban smoking from its natural environment—in bars and in those few downtown restaurants where the subversive custom survives and is quietly cherished by its adherents.

New York itself is a nasty habit that some of us can't seem to break—one reason that smoking seems to be far more ingrained in the city's culture than it is elsewhere in the country. It's nerve-racking here in . . . oops, I was about to say "Sin City." Health clubs, I'm told, provide stress reduction for some city dwellers, and smoking is sensibly banned from such places. But bars? The Odeon? Café Lebowitz?

Is it a coincidence that this sneak attack on our civil liberties comes when Silvano and Batali and the brothers McNally may be assumed to be bronzing on beaches? (Keith and Brian, phone home!) The city's restaurant industry was largely united against Giuliani's 1995 anti-smoking initiatives, although they failed to organize effectively to block them. Now, in the midst of a recession, a year after a tragedy that devastated tourism and restaurant revenues, the mayor seems determined to enact legislation that will further depress the local economy. Just when our European friends thought it was safe to come back to New York. If Bloomberg wants to encourage cocooning and home entertainment, he's on the right track. But then, what's the point of living in New York?

Health clubs, I'm told, provide stress reduction, and smoking is sensibly banned from such places. **But bars? The Odeon? Café Lebowitz?**

Some would say there's less and less of one, unless you're a nonsmoking investment banker who likes to go to bed about the same time as the Powerpuff Girls. (Note to self—see if they allow smoking in bars in the city of Townsville.) Even home smoking seems to be under threat now that certain co-ops have started banning smokers.

Former mayor Rudy, that famous killjoy, gave the impression that he would like to rid the city of the poor and the culture-producing classes, two groups that, come to think of it, smoke heavily. Perhaps that was the secret agenda behind his anti-smoking campaign. Certainly, an inordinate number of journalists, artists, musicians, novelists, and fashion folk smoke cigarettes. And the bars and restaurants that seek their patronage, most of them downtown, try to accommodate their habit without totally flouting the existing laws. This system has worked well enough for most of us. Those of us who live south of 14th Street seldom venture north with our hard packs of Marlboro Lights. And we're very tolerant of nonsmokers, as long as they know how to dress.

I'm not terribly proud of my habit. Yup, I know it's bad for me. I hope to give it up in the near future. Honest, I do. But that doesn't mean I ever want to live in a city that denies to anyone the pleasure of lighting up a smoke in a saloon.

If Mayor Bloomberg is concerned about our lungs, then perhaps he should ban private automobiles from Manhattan—a move that would have a far more profound effect on public health than the criminalization of cigarette smoking.

Hey, I hear there's an opening for governor in Sacramento. Me, I'm on the Internet, looking at real estate in Paris.

PHOTOGRAPH BY KATE LACEY.

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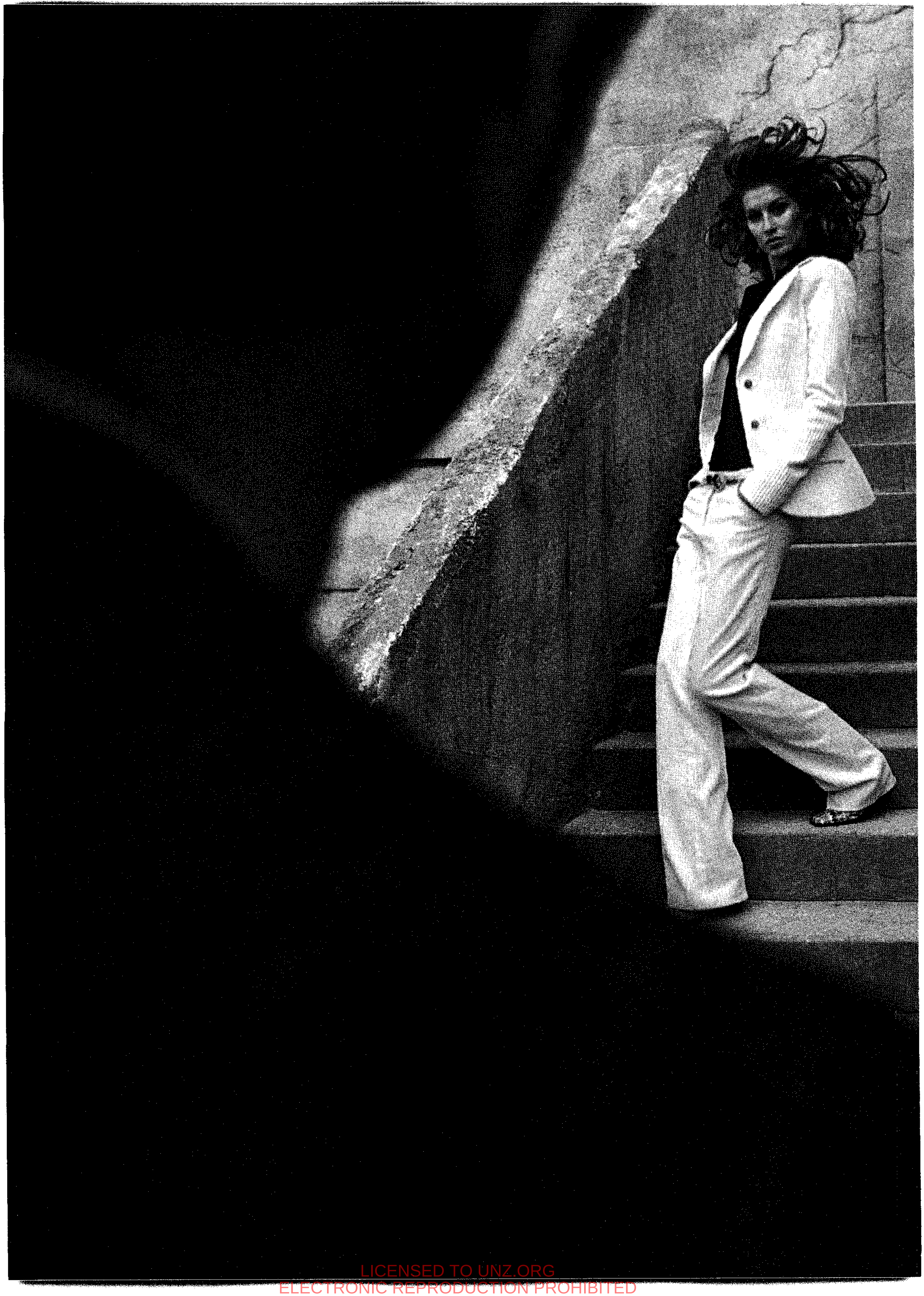

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Tennis Stars—And Stripes

As the 9/11 anniversary nears, this year's U.S. Open is going all-American. By Chris Smith

Venus and Serena draw fans with their sheer physical might, Andre Agassi is cute and tenacious, and millions follow Anna Kournikova's every move because they really, really want to see her . . . win that first tournament.

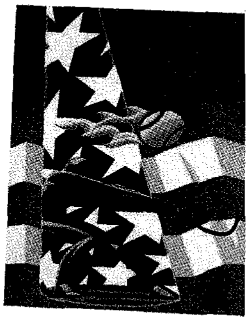
For all the reasons that American tennis fans latch on to favorites, one motivation has been curiously absent: patriotism. And most elite American pros, aside from yearly Davis Cup appearances, seem to be citizens only of stateless Nike Nation or some gated-community Florida tennis academy.

But this is the year that puts the U.S. in U.S. Open. The 2002 Open begins its two-week run in Flushing on August 26 and concludes September 8, amid the one-year-after tributes. Reebok has created new red-white-and-blue outfits for Venus Williams, the defending two-time women's champ, and for Andy Roddick (pictured), who was one break point away from last year's men's final.

The United States Tennis Association's logo for this year's Open features red and white stripes with a blue Statue of Liberty. The tricky part, says USTA executive Arlen Kantarian, is setting a tone that's patriotic without being jingoistic. "We have an opportunity and a responsibility to welcome the world to a revitalized, confident, resilient New York," Kantarian says. "We want this Open to be a symbol of the pride in this city." Each nightly session will feature on-court ceremonies honoring September 11 heroes.

One player hasn't needed any graphic-design help. Alexandra Stevenson clicked with the driver who took her from midtown to Queens last fall, and the two scheduled their first date for September 13, at Windows on the World. Manny DelValle Jr., a 32-year-old firefighter moonlighting as a tennis chauffeur, was last seen on the tenth floor of 1 World Trade. Now, when Stevenson plays outdoors, she wears a hat with a patch from DelValle's Engine Company 5, on East 14th Street.

CBS, which televises the Open finals, will run a segment with players talking about New York and the attacks in its U.S. Open preview show on August 25. But the network is being careful not to alienate sports viewers. "If the USTA turns it into a patriotic pageant, I guess we'll cover that," says Bob Mansbach, the network's coordinating producer. "But people are tuning in to watch a tennis tournament, and that's what they're gonna get."



The U.S. Open has long been great end-of-the-summer escapism, and the players know their most valuable public service will once again be to put on a riveting show. "This is New York and it's where we got hit pretty hard," Pete Sampras says. "I'll feel more American, we all will, all the Americans playing." Sampras, though, will keep his patriotic gesture simple: On an off day, away from the cameras, he plans to visit a firehouse.

Shabbat sur Mer: Holy Nights in the Hamptons

It's Friday evening on East Hampton's Main Beach, and around 100 families, dressed in their swimwear, with children still clutching their buckets and shovels, are grooving to the *Shema*. Welcome to Shabbat by the beach, organized by the Jewish Center of the Hamptons, which tonight has attracted a crowd of of around 400, some of whom have driven straight from Manhattan without stopping at their summer homes. "It's the start of the perfect Hamptons weekend," says Julie Charles, an August renter.

Rabbi David Gelfand arrived five years ago at JCOH, and since then, the once-lethargic congregation has swollen to 720 families—including the Spielbergs—paying annual dues and participating in socially charged summer services. Regulars include Mort Zuckerman, Cynthia Nixon, the Rose family of Planetarium fame, and supermodel Basia.

Ocean to his right, the rabbi delivers his message: "Shabbat is a time for us to think and feel and be with one another and to think how the world might be a little better." When he's done, Darren Levine, a handsome rabbinical intern, hands out pieces of challah. (He also hosts Saturday-night beach volleyball for Jewish singles.) As families fold chairs, tighten bikini wraps, and begin making their way home to prepare for dinner parties, Broadway producer Daryl Roth happily watches her grandchildren frolic. Nearby, Marvin Davis and Linda Cappello, both real-estate developers, swap cards.

Some have likened the JCOH summer program to the 92nd Street Y's offerings, though Gelfand prefers to compare it to the Aspen Institute. Summer specials include courses in mysticism and Jewish thought on idolatry. (In spring, Passover Seders are catered by Nick & Toni's.)

But for a few congregants, the main attraction is still the beach. "Now, Mommy?" asks a brown-haired boy as the final Friday prayer is said, the leash of his boogie board already fastened to his wrist. "Okay," she nods, and the little boy sprints toward the beckoning waves. ALLEN SALKIN

PHOTOGRAPHS: TOP, DAVID J. PHILLIP/AP; BOTTOM, MAGDALENA CARIS.

Behind the Hedges

Hedge funds are booming—and one P.I. is busier than ever. By Christopher Tennant

WANTED!
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If you're a manager at a hedge fund, chances are Randy Shain has a file on you—an unauthorized bio of sorts—tracing your life back to freshman year in college.

It's all there: the job changes, the SEC filings, that pesky possession charge from the early eighties. The dossier was commissioned, for around $3,500, by prospective investors, who may or may not have told you about it, and it's stored in the Chelsea offices of Shain's private-investigation firm, BackTrack Reports.

"Very rarely does someone flame out who hasn't had a pattern of behavior that would indicate their potential to do so," says Shain, 37, who looks more like a cast member of *Friends* than like Magnum P.I.

Though this may be the season of corporate malfeasance, background checks on Wall Street are hardly new (one investment-firm vet recalls that Goldman Sachs "went all the way back to elementary school!").

But hedge funds—which combine long- and short-term stocks to "hedge" against market shifts—were once the rarefied realm of star traders with supposedly spotless reputations.

In the past two and a half years, however, a cratering market has sent scores of action-hungry cowboys into the breach, doubling the number of funds. The clubhouse now has a "boiler room."

"There used to be nothing to find!" says Shain. But now fund managers compose 85 percent of BackTrack's cases. "And 25 percent of the time, we'll find something. The quality's been diluted," he sniffs. "If we doubled the number of mechanics in this country overnight, would they all be good? Probably not."

Dan Gressel, president of Teleos Asset Management, says that if clients want Shain and Company to investigate him, he welcomes the invasion of privacy. "There's really no professional-standards board, so they're trying to create one."

BackTrack's white-collar-crime Precogs sift through court documents and interview the subject's associates, searching for red flags—"something that's a bit off, a lie or an omission on their biography, or worse," says Shain.

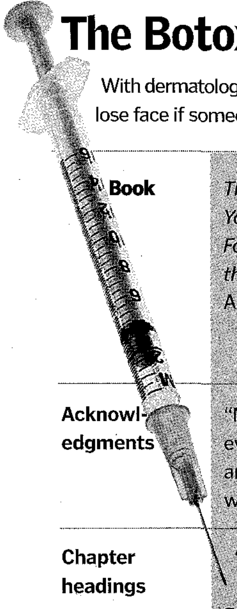
Define *worse.*

"I've seen a guy with four DWIs, including one on a boat. I've seen a rapist, an attempted murderer, a lot of domestic violence, a lot of people who say they got their master's but only went for two semesters, people with tons of tax liens—people who've gone bankrupt.

"A hedge-fund manager who's gone bankrupt, by the way, is not a good sign."

The Botox Bibles: Reading Between the Lines

With dermatologists experiencing a mini gold rush thanks to Botox, publishers are hoping to cash in, too. Afraid you'll lose face if someone spots you reading one of these new tomes? Consult our crib sheet instead. EMMA ROSENBLUM



Book	*The Botox Book: Everything You Need to Know . . . by the Foremost Medical Expert on the Technique,* by Michael A.C. Kane, M.D.	*Age-less: The Definitive Guide to Botox, Collagen, Lasers, Peels, and Other Solutions for Flawless Skin,* by Fredric S. Brandt, M.D. (due out this fall).	*The Botox Book: What You Need to Know About America's Most Popular Cosmetic Treatment,* by Everett M. Lautin, M.D., Suzanne M. Levine, D.P.M., and Kathryn Lance
Acknowledgments	"My sisters . . . who, whenever I had an idea or new area to inject, were always willing volunteers . . . "	"My beautiful golden retriever, Sparky."	"Our wonderful patients who provided a beautiful canvas . . . "
Chapter headings	"Laugh Lines Got You Down?"; "Resistance Is Futile"	"What a Pain"; "Is There Such a Thing As Too Much Botox?"	"Harnessing a Deadly Poison"; "Everybody's Doing It"; "Turkey Neck"
What Botox *should* make you look like	"Less angry-looking."	"Natural."	Less "stringy."
What it *shouldn't* make you look like	An "expressionless Stepford wife."	A victim of the "wind-tunnel effect."	"Mr. Spock."
Random musings	"Vanity is not the nasty word you think it is."	"Isn't it odd to see a perfectly unlined face against a chest full of lines?"	"Amazingly, most women don't even realize they have an eyebrow discrepancy until it is pointed out to them."

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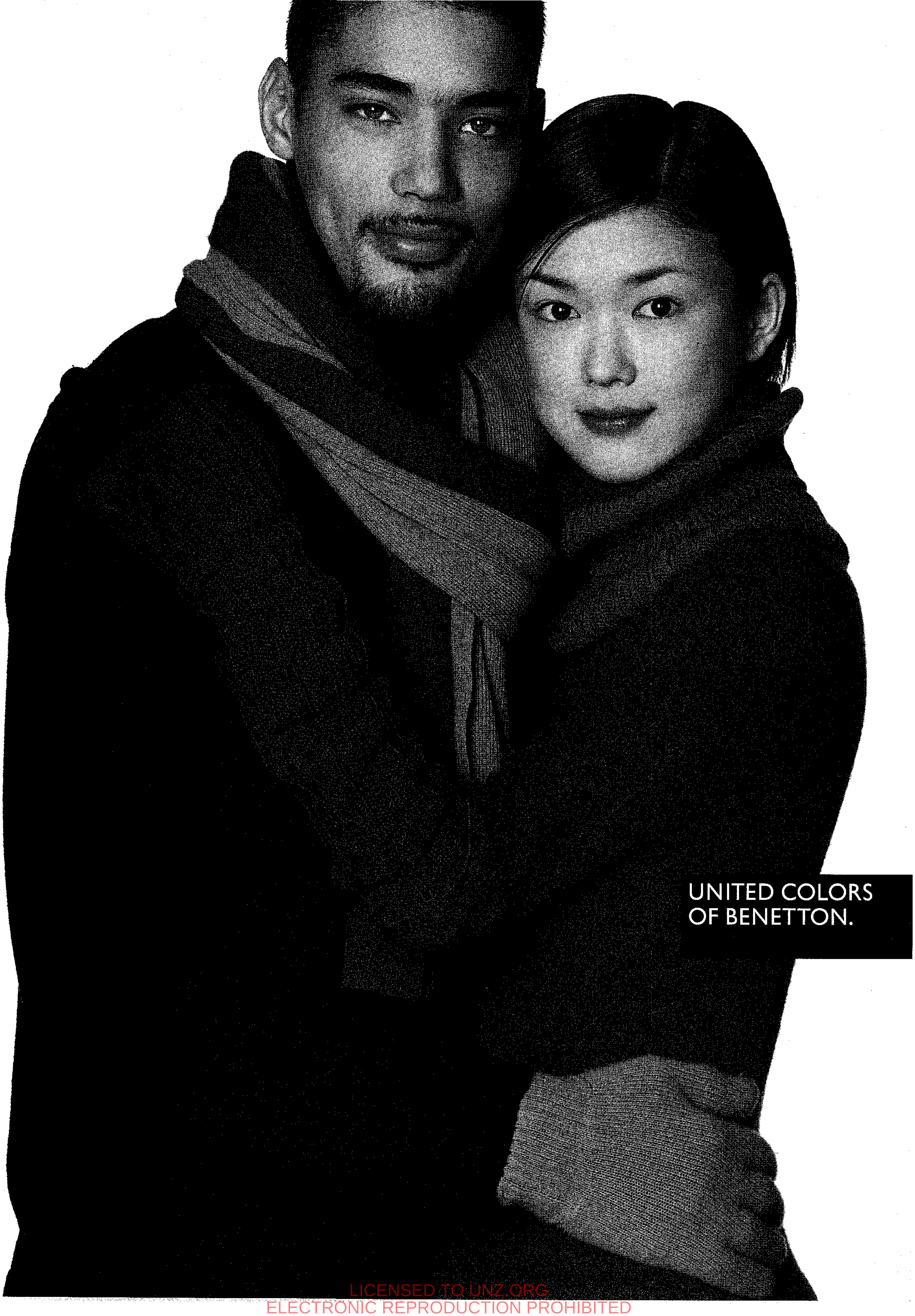
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Michael Wolff THIS MEDIA LIFE

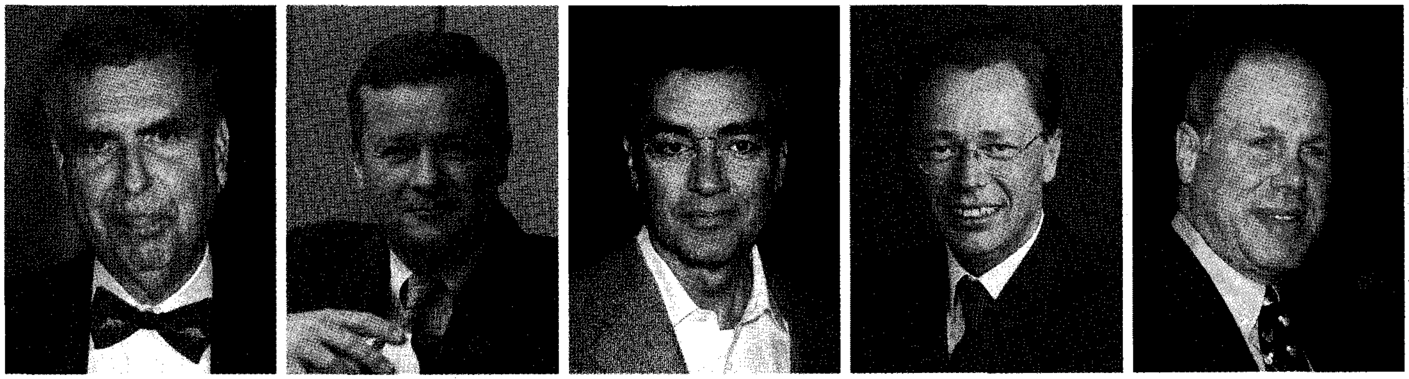
Apocalypse Now

The press keeps pretending that the tumult at the top of the big media conglomerates is just an unfortunate, fleeting chapter. Guess what? It's actually the end of the world as we know it.

OH, C'MON. LET'S ALL JUST IMAGINE THE WORST. Predict the most extreme outcome for the media business. Pretend it's a contest: What's the most outlandish plot development you can come up with? The most unexpected, jaw-dropping turn of events?

Granted, many comically exaggerated scenarios have already taken place. A year ago, who—except me—would have predicted the ignominious end, in rapid-fire succession, of three of the world's most prominent media executives: Messier, Middelhoff, and Pittman?

But not even *I* could have imagined what now seems like a fair bet: a felony conviction for Martha Stewart. (I love this Rosie thing, too—the revolt of the brands.)



THE DISAPPEARED: Levin, Messier, Pittman, and Middelhoff—to be followed by Disney's Eisner?

Obviously it's not going to end here—if only because too many people are enjoying this. So tell me your fantasies. Confess. What's your most satisfying darkness-at-noon vision? Who do you want fired and humiliated? Who do you want convicted?

Or is this too morbid for you? Possibly, you think your fantasies are too vengeful and malevolent (after all, if you're a Time Inc.-er, you've had your life savings wiped out). And in the end, does anything really ever change? Even with revolution in the air, it always turns out to be more of the same.

Certainly, there continues to be a weird disconnect between all this management violence and share-price mayhem and the still-measured tones of professional analysis. When you listen to the journalists and analysts covering the media business, you can actually think it's an orderly, self-correcting world we work in. Reporters might spend a day ripping Messier or Pittman or Middelhoff to shreds, but then, shortly, return to defending Vivendi or AOL Time Warner or Bertelsmann.

"In fact," says the *Times*, "once all the broken promises about being a new breed of company for a new millennium are discounted, AOL Time Warner does not seem to be in such bad shape, considering the economy."

Media frenzy can be vicious, but it's almost always short-lived. Reporters resist following to the end the cold logic of breakdown and collapse—even for the fun of it. They can't seem to help themselves from thinking that invariably, rationality will emerge out of the current mess. If Martha goes to jail, the world will have been righted. It's all ultimately part of a healthy process. After this period of resignations, terminations, investigations, and reorganizations, normalcy will return.

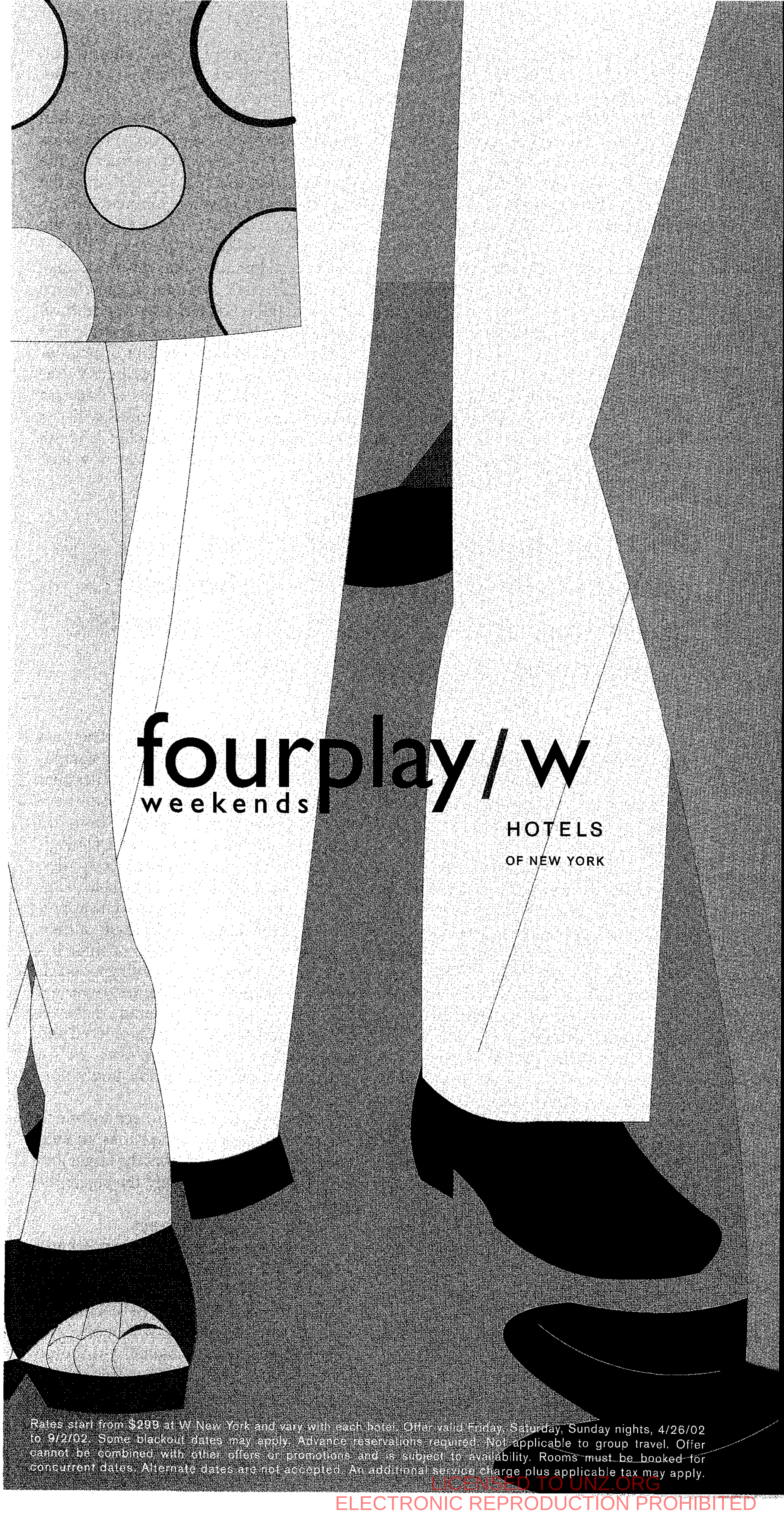
AOL Time Warner "is a company that has a strong balance sheet, a portfolio of businesses that are No. 1 or No. 2 in their fields, and high levels of free cash flow," Christopher Dixon, the almost-always-quoted, carefully coiffed media-stocks analyst, recently told the *Times*. "No company can fire on all eight cylinders at once. Here they are firing on seven of eight."

This is, I would argue, a serious failure not just of analysis but of imagination—that, at this moment, instead of professional optimism, we need, more helpfully, some determined fatalism. We really ought to be preparing for the worst to happen.

BUT THE RULES OF REPORTING AND ANALYSIS are that even if you have good reason to suspect that the end is near, that events are largely out of control, that very bad things will invariably happen to very bad companies, you're not allowed to say it. There's no formula or model for applying any sort of chaos theory, or gut sense, to business reporting or corporate analysis.

For instance, it's impossible to report what would, at this point, seem pretty obvious: that nobody knows how to run the super-aggregated and radically transformed companies of the past decade. And this is not necessarily because these are bad men who are trying to run them (although, of course, they may be bad) but because the companies they've built, or which they've had handed to them, defy control—they're too vast and far-flung and composed of too many re-

PHOTOGRAPHS: FROM LEFT, CHRIS HONDROS/GETTYIMAGES; GETTYIMAGES; ANDREA RENAULT/GLOBE PHOTOS; GETTYIMAGES; ANDREA RENAULT/GLOBE PHOTOS.



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calcitrant people and inimical functions. This, together with the fact that the guys who run these companies often have no idea what they're doing. Don Logan, for instance, who has just taken over responsibility for AOL, may not ever have sent an e-mail.

And yet, to be a respectable business reporter, you have to pretend the world is a coherent, rational, by-the-numbers place. What you *can't* do is report that the sky is falling, that everything is up for grabs, that the greatest likelihood is that we're deep into a process that will cause the reordering of most of the basic structures of the media business.

To wit: Of the six largest media companies, three, almost in tandem, have dismissed their CEOs and top managers. When any big company throws out its management, you know something pretty extreme is going on—it's akin to a coup in a mostly stable nation. But when half (to date) of the leading companies of one of the nation's leading industries all at once begin firing their leaders, you have to stand back in awe. It's destabilization on a continental scale.

Is there another industry ever to have arrived, all at once, as the media business has, at such a crisis of faith and leadership?

Now, each of the management coups at AOL Time Warner, Vivendi, and Bertelsmann has been reported as a function of internal travails, and that is obviously the case—each enterprise has reported its own variation on a looming cash crisis (which, in business terms, is the mother of all crises). But three is a trend. Three trumps any unique situation. Three indicates a mass movement, a systems issue, a rapidly spreading condition. It is not just a function of bad management but of larger, converging forces. History is turning against you—and is probably out to get you. And there's no way to manage yourself out of the mess.

What this reasonably means is that these companies won't exist in remotely their present form in the foreseeable future (i.e., they won't make it through the year).

But responsible reporters can't say that.

I CAN, HOWEVER.

As a columnist, I'm supposed to be provocative. I'm allowed to exaggerate. Engage in hyperbole. And should not, therefore, be taken seriously—not too seriously, anyway.

And yet, surprising no one more than me, my hyperbole over the past few years has come much closer to predicting the shambles that this industry is in than the reasonableness of other commentators.

This is partly because, following the example of so many modern CEOs, I don't treat business like business. Like Bernie Ebbers, I don't get bogged down in the details. Rather, I see the natural unfolding of the business narrative just as the most self-absorbed and megalomanic CEO sees it: It's an existential drama that, by the sheer force of bravura narcissism, can be bent to one's will—or not, and then you lose control of it. That's the game. All or nothing. Play it well or blow it.

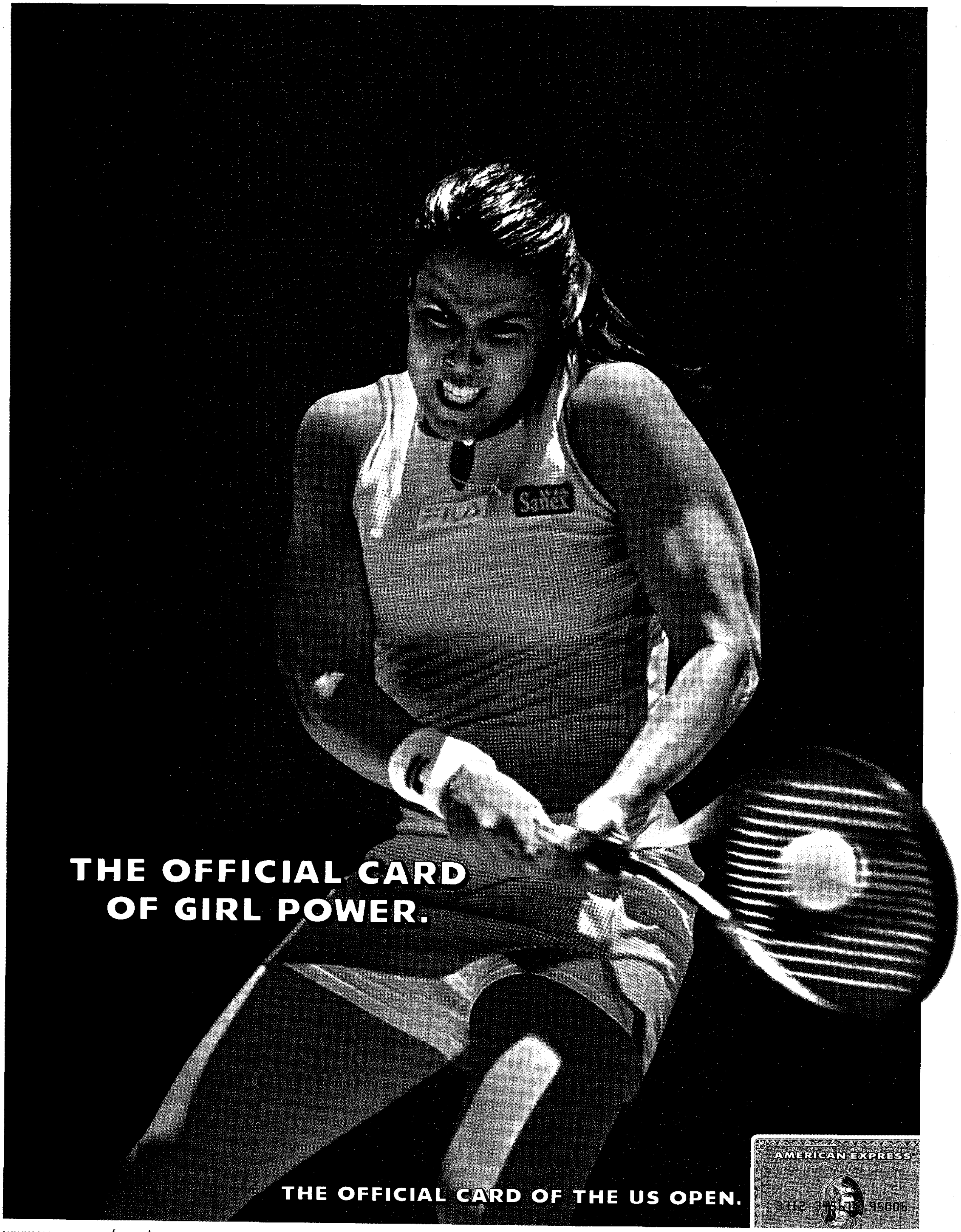
What has happened at these media companies is merely **a reverse psychosis**—the flip side of the same condition. We have just **moved from the manic phase into clinical depression.**

What we have learned over the past many months is that all of these companies (that is, all of these companies that have seen themselves as part of some new, freer, liberating economic condition) are emotional creations—they are psychological as much as management case studies. And to understand them, to be able to analyze them, you have to have some appreciation of the unique dysfunction of their top managers—the nuances of their hyperacquisitiveness and unsettling mood elevations. But even now, business reporters can't break the habit of assuming that even the most imperial CEO is a tempered and rational being. And if he isn't, he's a crook—an anomaly, a terrible and unfortunate exception.

You'd be hard-pressed to get anyone to accept my theory (to accept it as an analytic model, at any rate) that the larger and higher-profile the company, the bigger the nutcase who runs it.

But let me push this theory.

Many of my colleagues, an earnest and respectful lot, seem to be of the mind that what has happened at the various media companies that have recently replaced top executives is a generally healthy move from personality-oriented management to—in the figures of Richard Parsons at AOL, Jean-René Fourtou at Vivendi, and Gunter Thielen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at Bertelsmann—less charismatic, more nuts-and-bolts, more rational-style leadership. Well, yes, possibly—perhaps everything works out nicely in the end. "AOL Time Warner's biggest problem—the one that its new management team is bound to tackle first—is its credibility with investors and customers, not the soundness of its various divisions," writes Saul Hansell in the *Times*, giving the adults-are-back-in-charge analysis.

I, on the other hand, would theorize that what has happened at these companies is merely a reverse psychosis—the flip side of the same condition. We have just moved from the manic phase into clinical depression.

AT VIVENDI, THE COMPANY IS NOW RUN, IN effect, by the French government, depressed for half a century.

At Bertelsmann, the company is now run by the guy who, until a few weeks ago, pressed the CDs.

And at AOL Time Warner, you have in Richard Parsons a canny imitation of the walking dead.

For argument's sake, and in the interest of developing a method by which we might accurately, or at least usefully, predict the coming apocalypse of the media business, let's assume that these men will not logically and deliberately disassemble what has so irrationally been assembled. Let's assume, too, that the hubris that created these companies does not naturally convert to reason—rather, it converts from mania to helplessness. In my model, then, these companies are now being run by men much *less* temperamentally suited to run them than even the overblown figures they've replaced. The situation has not gotten better; it has gotten worse (and less fun too). More chaos.

So predict.

Go beyond cash crises, steadily lowered debt ratings, falling stock prices, mounting bad press, ever deeper and more persistent (and vengeful) investigations.

Come on, get into it.

The worst case always gets worse.

Cataclysm.

Big bangs.

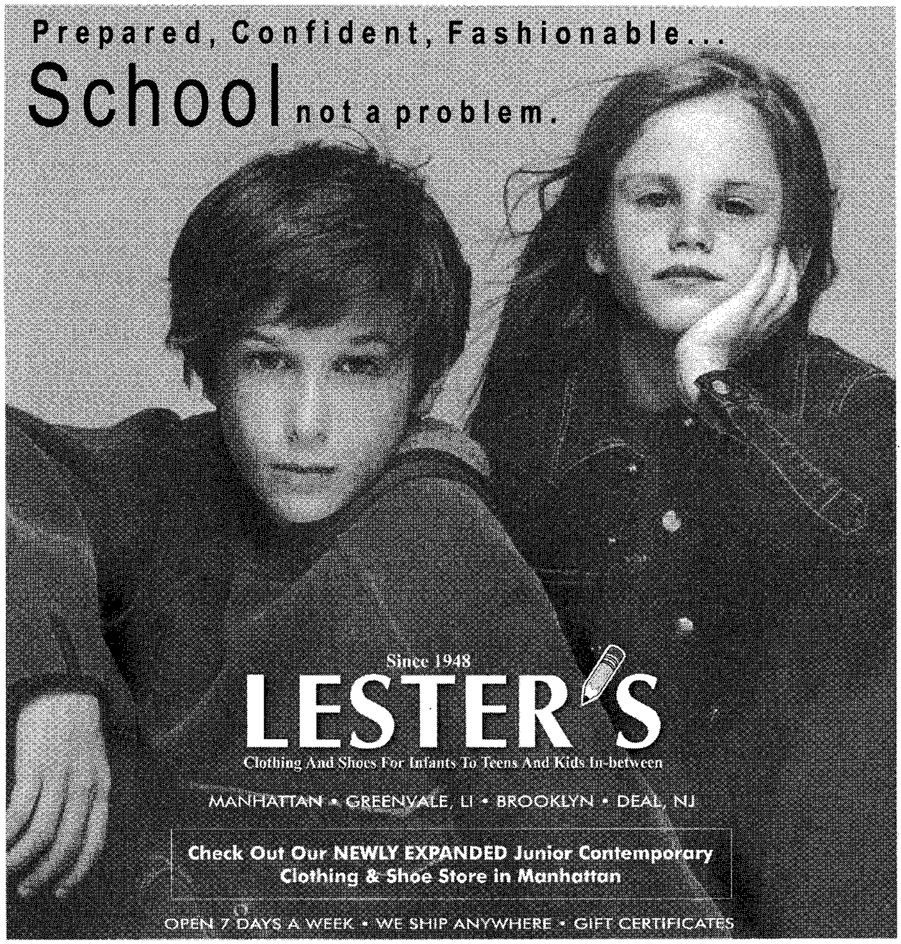
Tectonic shifts.

Companies spinning off wildly and colliding in vast, new, undoubtedly ridiculous combinations.

Oh, and don't forget Disney . . . another god-awful mess. Two years ago, I predicted that Michael Eisner was toast. Well, surely, any minute now he will be.

Even a stopped clock is right twice a day. ■

E-mail: michael@burnrate.com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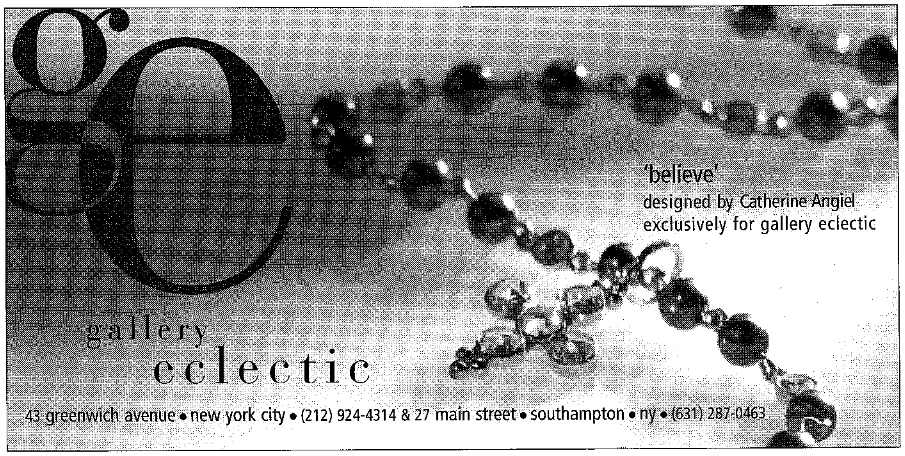
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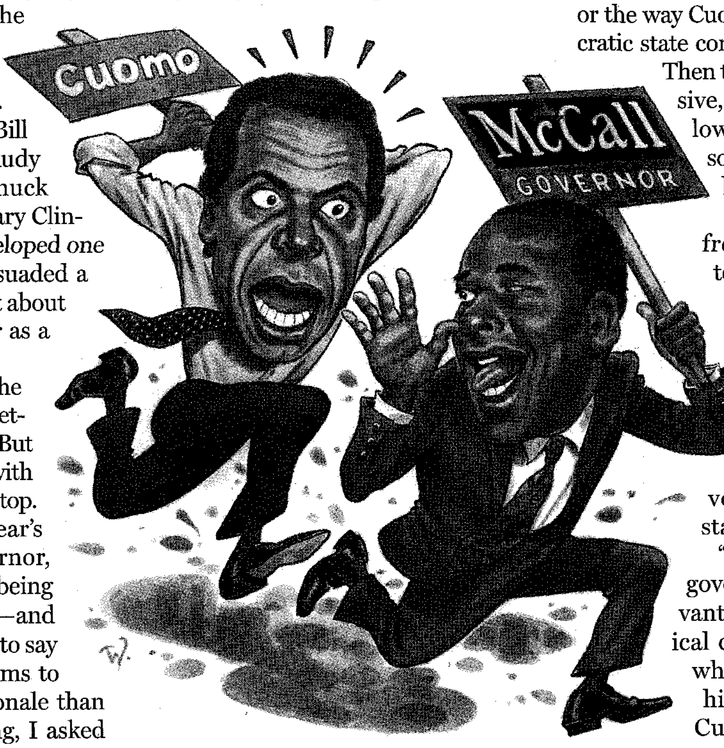
Michael Tomasky THE CITY POLITIC

The Seinfeld Race

Carl McCall, the Dems' default choice, would be quite happy with a gubernatorial primary that's about nothing. Andrew Cuomo needs it to be about something. He has three weeks.

THE ONE QUALITY A POLITICAL CANDIDATE needs more than any other, I've persuaded myself over the years, is a rationale. Yes, a candidate needs other things—a sunny biography with a narrative arc of having triumphed over some adversity, charisma, and pots of money. But the chief questions a candidate has to answer have to do with rationale. Why you? Why here? Why now?



Rationale does not mean merely, say, a set of proposals. Instead, it's the meta-category: It's about who the person is, and why he or she fits the office and the moment. Ronald Reagan had one, as did Bill Clinton. Here in New York, Rudy Giuliani had one in 1993; Chuck Schumer had one in 1998. Hillary Clinton did not at first, but she developed one over time as she gradually persuaded a large majority of voters to forget about her as an icon and think of her as a worker, which she has been.

Rationale wins. Sometimes the candidate with more money, or better ads, or the prettier face, loses. But virtually always, the candidate with the better rationale comes out on top.

But now we come to this year's Democratic primary for governor, and my rule is on the verge of being exploded. Andrew Cuomo has—and the fact that I'm sorely tempted to say *had* indicates the shape he seems to be in right now—a better rationale than Carl McCall. Back in the spring, I asked each for his rationale. Cuomo went on for 40 minutes—and when he gets going, duck. He called me back twice over the course of that Saturday afternoon, saying, "And here's another thing I was thinking . . ." State government could do this, it should do that. His speech patterns—up, down, quiet, loud, fast, slow—had the prowling energy of a caged tiger. McCall, by contrast, sounded like a grazing sheep. He gave me some boilerplate on how his experience makes him the right person for the job, leaving rather vague what, exactly, he considered "the job" to consist of.

Yet recently, a fairly solid consensus has developed among insiders that McCall will probably win this primary. That's a big change from three months ago, when many assumed that the tiger would somehow find a way to overwhelm the sheep. Everything could change back. Primary Day is three weeks away. The race really hasn't been engaged yet, and the Cuomo people believe that when (if?) voters start paying attention, they'll see the distinction that struck me when I spoke with both candidates. But as I canvassed insiders last week, all of whom saw McCall winning a still-close contest, and as I spoke to both campaigns, noting the nervousness in the voices of the Cuomo people and the comparative sanguinity in camp McCall, it began to occur to me: Maybe there are times when voters don't *want* a rationale.

THE STANDARD INTERPRETATION OF CUOMO'S difficulties is that he's been shooting himself in the foot. People always hark back to the infamous "coat holder" comment, in which he derided George Pataki's role in responding to the attacks last September, or the way Cuomo bolted from the Democratic state convention at the last minute. Then there's the whole too-aggressive, too-ambitious, young-fellow-in-a-hurry thing. There's something to all these points, but there's more to the story.

Cuomo's trouble stems from the fact that he's attempting to do two things at once. He is seeking to introduce himself to voters, most of whom know only that he's Mario's son and had some job with Clinton. At the same time, he wants to familiarize voters with an idea about state government.

"The problem is that state government is not really relevant to most voters," says political consultant Norman Adler, who, I should note, has had his ups and downs with the Cuomos (a condition that scarcely makes him unique). "It doesn't deliver services like the city, and it doesn't make foreign policy and set broad economic policy like the federal government. Andrew is trying to say to people, 'These are the things the state could do, and even though you don't know it, you'd be better off.' He's trying to educate voters, but Rule No. 1 is, you can't educate voters during a campaign. It adds an additional step in there."

ILLUSTRATION BY SAMUEL WHITEHEAD.

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Well said. Even so, there are times, of course, when voters *are* open to that message. But it just doesn't look as if now is one of those times. This may be a product of 9/11; that is, the old civic boat has been rocked enough in the past year, and people aren't in the mood for more. But paradoxically, one could argue the precise opposite, that the terror attacks and these exasperating rebuilding melodramas aside, things don't really seem so bad right now (except in the stock market, which the governor has nothing to do with anyway). "People choose a governor whose style fits their mood," says consultant Philip Friedman. "Andrew is defining himself as an aggressive progressive. The problem for him is that many New Yorkers seem more comfortable with a selective progressive, a description that fits McCall better than it does Cuomo, and fits Pataki best of all."

The awkwardness of trying to introduce voters simultaneously to himself and to an idea, and ending up doing neither, was on display in a commercial the Cuomo team aired in response to an attack McCall made on both Andrew and Mario at a press conference ("If you were out in the street, in a battle, and you were kind of losing, you might run home for Dad"). Andrew, pairing that remark with a dismissive one Charlie Rangel made months ago about his wife, Kerry Kennedy, spoke solemnly to the camera about how scurrilous these attacks on his kinship were and how proud he was of the *mishpocheh.* The spot was unfairly called an attack ad. It was more like a counterattack ad. But . . . *huh*? How many voters even *knew* about those remarks? Suppose that was the first Cuomo ad you saw. Would you have any idea what he was talking about? Why is this man telling me this?

> "People choose a governor who fits their mood," says a consultant. "Andrew is an aggressive progressive. Problem is, New Yorkers seem more comfortable with a selective progressive, **a description that fits McCall better than it does Cuomo,** and fits Pataki best of all."

Hence, McCall's edge. He's fortunate to be the *echt* organization man in a year when being the organization man is in. He is the default choice for Democrats. He hasn't been an inspiring candidate by any means, but he has sharpened his rhetoric since the spring. His campaign has been efficient, on-message, and more or less mistake-free. He hit a moderately bad patch last week, with a *Post* story proving, apparently, that he never lived in public housing, as he had claimed. But the story faded after a day, and anyway, I read the story as actually being a sign of McCall's strength. I'm guessing here that the *Post* may have gotten some of its info from the Republican state committee, and if the Republicans are leaking stuff on McCall, not Cuomo, then that would seem to mean that they are more worried about McCall.

Another sign: When insiders talk about this race, the conversations don't usually dwell on ideas, or issues, or the candidates' styles, or controversies, of which there have been far fewer than predicted (although this, too, will probably change). They tend to devolve to demographics. Will McCall get 75 or 95 percent of the black vote? Who'll get the Jewish vote? Where will the Latinos go? I'll leave it to the newspapers to break all that down for you. But the very fact that the conversation is taking place on these mechanical terms favors McCall.

Why? Because Cuomo needs the race to be *about* something. He wins if he can subdue his more abrasive side and conjure an engaged electorate that listens to these ideas that explode out of him like lava and decides that he might be right about state government after all. McCall, who is much more the known quantity to his party's faithful, will be perfectly happy if the primary continues to be about not much of anything. Because in a race like that, résumé can trump rationale.

Back in the spring, the McCall supporters' standard argument was that Andrew was jumping line, that this should be "Carl's turn." One understands the racial-pride aspects of that claim, which resonate with Democratic-primary voters especially. But the assertion also distorts priorities in a way: The point of elections is to win them; making history is wonderful, but it's secondary, and rewarding seniority is a very distant third. But unless Cuomo shows a discipline in the next three weeks that he hasn't demonstrated yet, it's starting to look like Carl's turn it will be. ■

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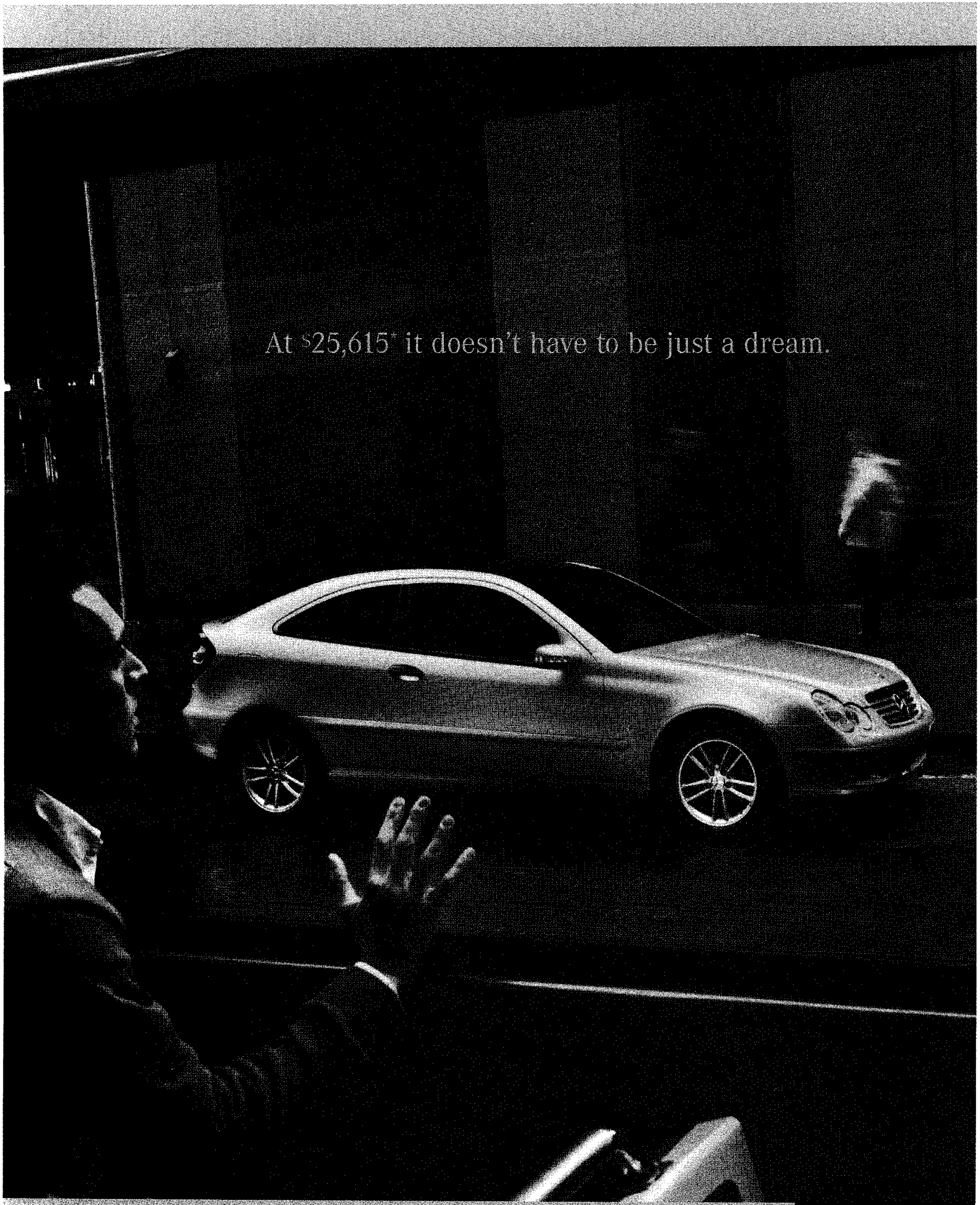

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James J. Cramer THE BOTTOM LINE

Sell Low, Buy High

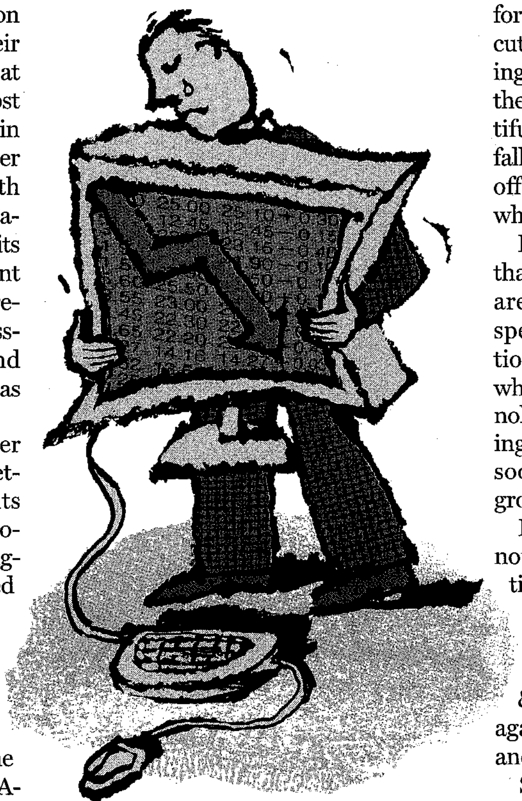
Despite the slump, certain sectors of the market are doing fine, so what are you waiting for? It's time to dump those losers—they ain't never coming back—and put your money to work!

THE ECONOMY'S COMING BACK—IT'S JUST THE wrong part of the economy. Clorox and Procter & Gamble are reporting booming numbers, sharply higher than thought possible even a few years ago. Coca-Cola's making a terrific comeback. Newell Rubbermaid just announced a fantastic quarter, and its elusive turnaround is at last in place. Avon Products and Colgate seem to have their groove back, in part because the dollar is at last falling. Philip Morris is about to boost its dividend and is seeing big numbers in foreign sales; it just jettisoned loser Miller Brewing for $5 billion. United Health Group, the largest health-services company, blew away the numbers and upped its stock buyback; and even Aetna, the giant health-maintenance organization, has returned to profitability after staggering losses. The hospital companies, Tenet and HCA, are on fire and close to new highs, as hospital rates at last are climbing.

Yet the market as a whole goes lower and keeps going lower, and people are getting gloomier and gloomier about its prospects. What gives? Quite simply, people own the wrong stocks. They are wrongly positioned for a cyclical recovery based on strong capital spending—that's the big-ticket stuff that corporations buy—when the real strength is in household products that consumers buy.

Individual investors and the mutual funds are stuck owning the Ciscos and the Intels, the Applied Materials and the KLA-Tencors, still expecting a recovery in capital spending that needs more semiconductors and more data routers. They still own the Microsofts and the Dells, where, if anything, business is getting *weaker*, not stronger. They own the companies that manufacture state-of-the-art equipment, as they were taught to buy, not the companies that make bleach or perfume or tobacco.

And who can blame them? For the longest time, if you bought what was most exciting, you made the most money. High-speed phone lines? Try Covad or Rhythms Net Connections. Video games? How about Take 2 Interactive or Activision? Phones that allow you to photograph your kids, buy a beverage, and watch movie clips? Why not stock up on Nokia, Motorola, Vivendi, or America Online?



But now these companies are all struggling, and if you own the stocks of companies that make these products, you're getting killed, just slaughtered. Take one of the most "investable" themes of the past few years: the color-TV-ization of your personal computer. Few companies could benefit more than Nvidia, which made the high-speed color-graphics chips that gave your personal computer the look and feel of a television. Last week, Nvidia announced a dramatic slowdown in orders. Companies that make the phone equipment of tomorrow can't buy any orders for their wares. Things are getting worse for them, not better, as phone companies either default on their bills, à la WorldCom, or rein in capital spending, as SBC, BellSouth, and Verizon acknowledge doing. It is a badge of honor for these firms to brag about how they have cut back more than anyone else on spending. In Verizon's case, the cutback may be the only way to ensure that Verizon's bountiful dividend gets met if revenues keep falling. Who cares, anyway? If no one else offers more state-of-the-art equipment, why should SBC or Bell South?

In short, the growth industries, the ones that kept the expansion alive for so long, are in retrenchment mode, with less spending by financial, telecommunications, and technology firms themselves, which amounts to 80 percent of all technology spending. Do you expect the spending in cable, for example, to jump anytime soon? Those companies, once primary growers, are now fighting for their lives!

Meanwhile, Procter & Gamble announces earnings that far exceed expectations, and people just yawn. They don't want to be bored with consistent earnings; they want to be wowed with dramatic growth, something that Procter & Gamble can *never* attain for them again. As Procter goes, so go the Cloroxes and the Philip Morrises.

So what's an investor to do? You have to forget about the past and invest in the future: water, tobacco, bleach, and soda. Consider four companies that give you good dividends, allow you to sleep at night, and believe in putting their money where their

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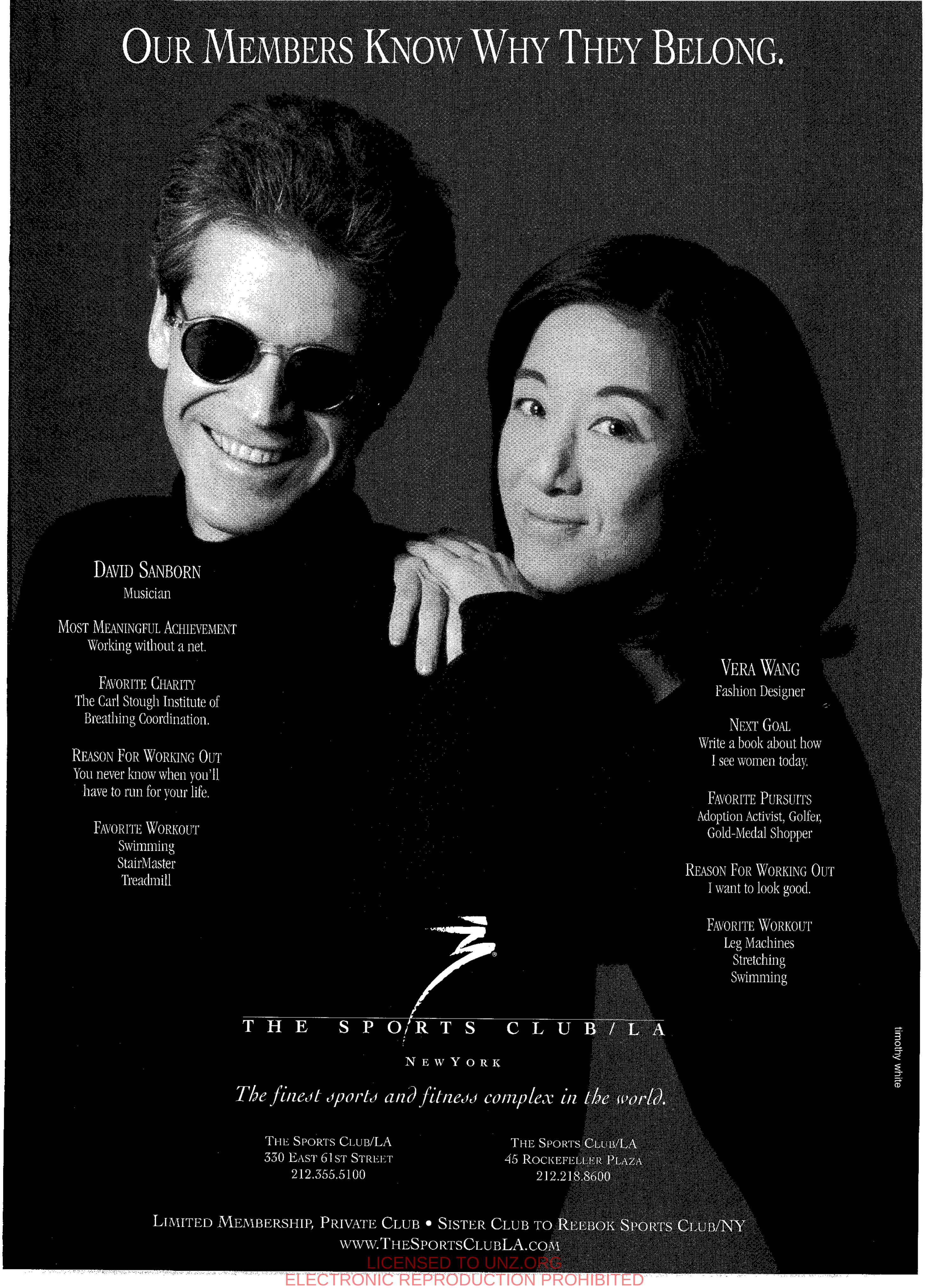

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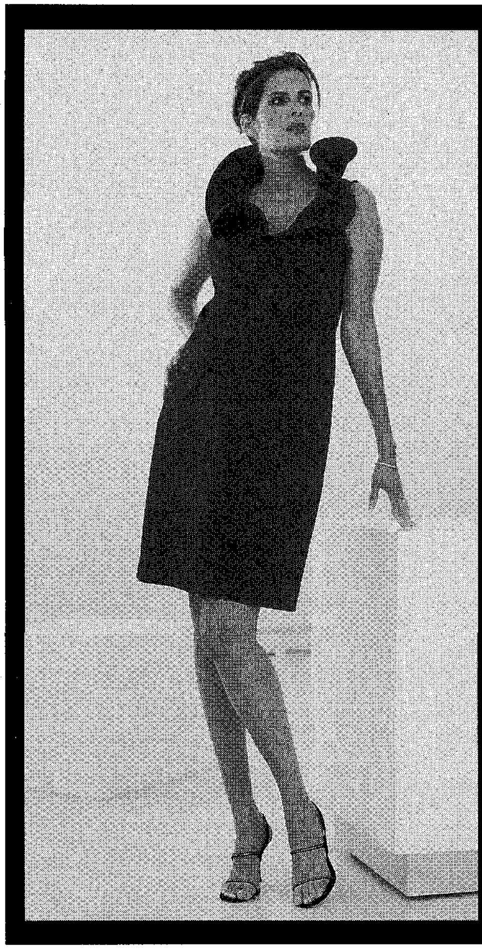
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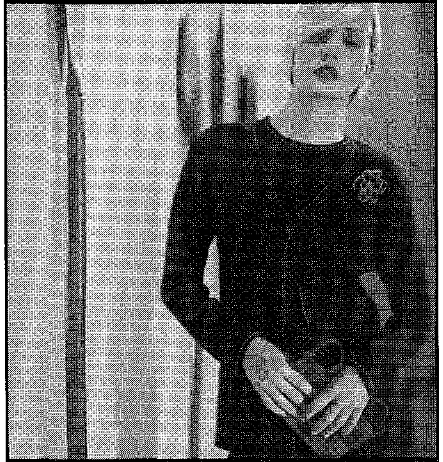
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mouths are: Philadelphia Suburban—that's right, the main water company for the Middle Atlantic states; Clorox, which just boosted its dividend and announced a bountiful buyback; Philip Morris, which is on the verge of boosting its dividend, and it already yields 5 percent; and Pepsi, which has suffered a major tumble and is buying back stock hand over fist. All of these work as an alternative to cash, which yields next to nothing and has *no* upside.

And what about the Intels, Microsofts, Ciscos, and Dells, let alone the Nortels, Lucents, Motorolas, Sun Micros, and EMCs? These stocks are losers. Why is that so hard for people to understand? They offer no dividend protection at a time when cash yields almost nothing, none of them sees growth picking up in the second half of the year, and they are dead money at best. Yes, I know that Cisco and Microsoft have a huge amount of cash. But unless they want to return it to the shareholders in some form of dividend, who cares? If they plow more money back into their "mature" businesses, what assurance is there that they will generate a good return on that capital?

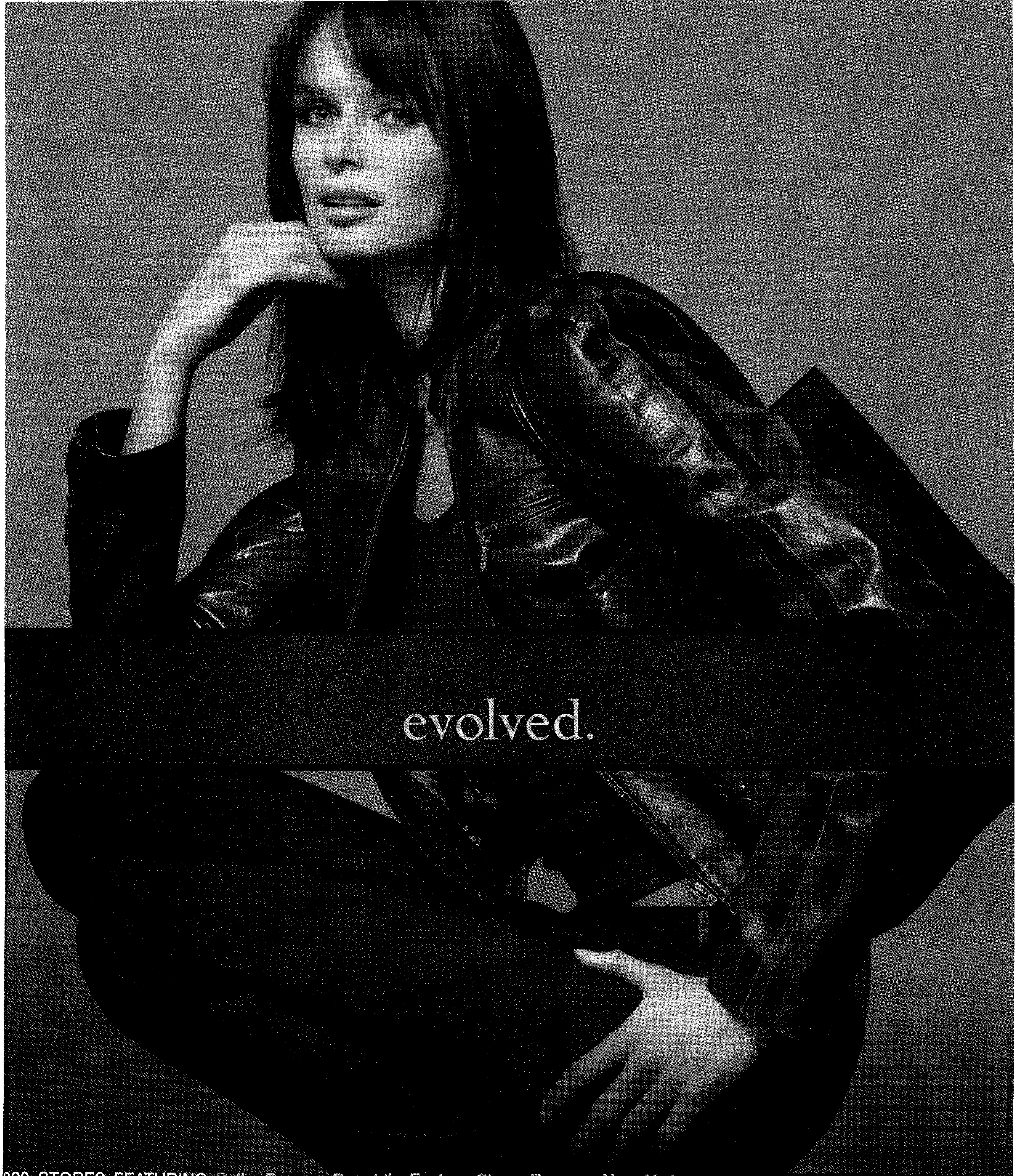
Many people hold on to these stocks because they don't want to take a loss. Still others hold on, at least to the Nortels and Lucents, because with stocks that have already fallen this low—Nortel is less than a dollar—they figure the risks of further significant downside are minimal. This is nuts. If I offered to reverse-split these stocks one for ten, giving you one share of Lucent for every ten you own, say, with a price of ten instead of a dollar, you'd sell it so fast your head would spin. There's *always* a downside! So trade up now.

It would be one thing if the trade I'm talking about put you into more dead money, but it doesn't. It is putting you in the one area of the economy that is rocking: the consumer nondurable segment, which had been a poor performer for many, many years.

That's why upgrading now makes so much sense, and staying with the old excitement will produce terrible returns over the short, the intermediate, and, yes, possibly even the long term.

That's an awful bargain to make just because you think that one day, years from now, you just might, but probably won't, get your money back in technology. ■

James J. Cramer is co-founder of TheStreet.com. At the time of publication, he owned stock in Clorox, Newell Rubbermaid, HCA, America Online, Verizon, Philadelphia Suburban, and Philip Morris. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions that he takes may change at any time. *e-mail: jjcletters@thestreet.com*



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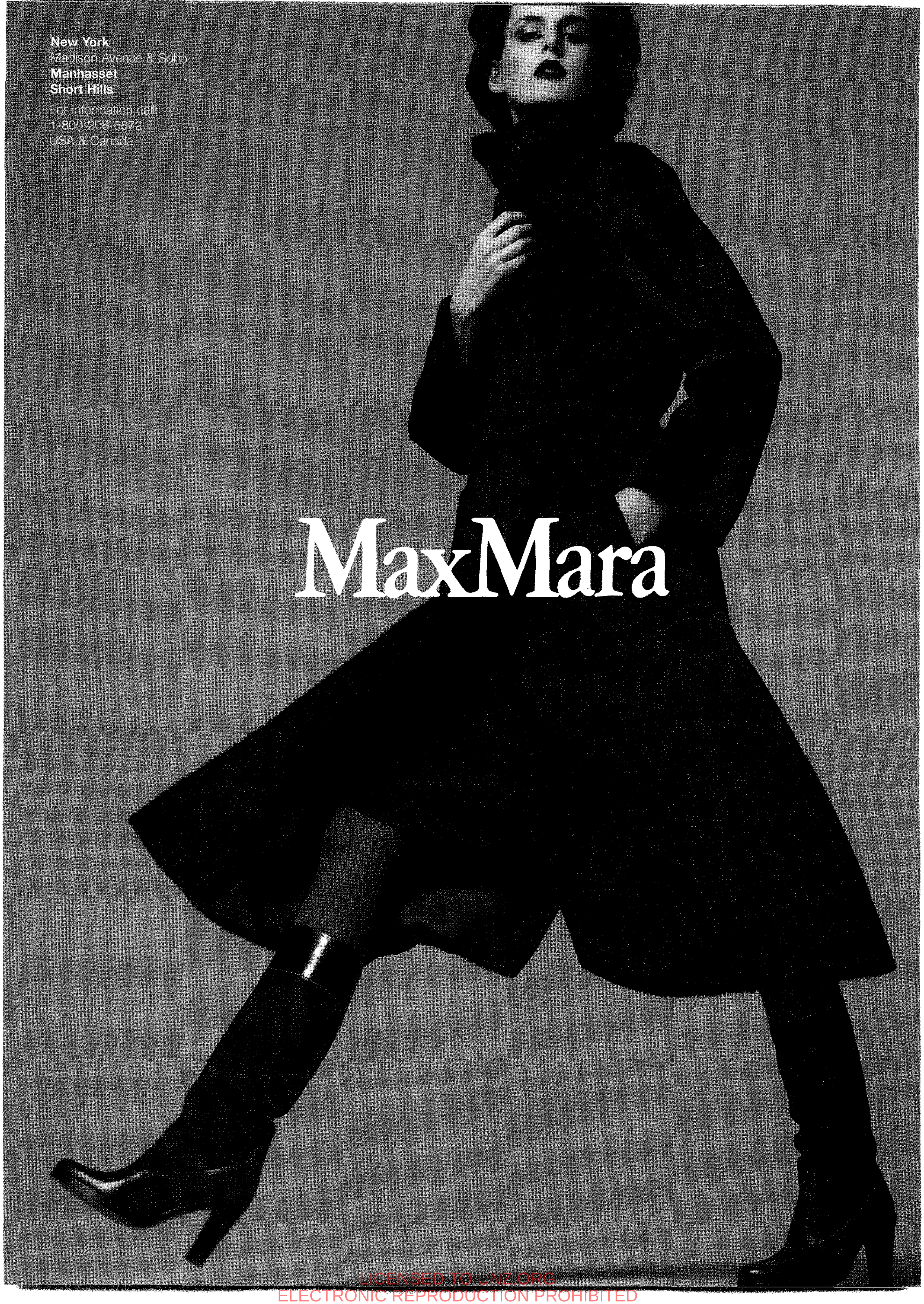

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Michael Kors top, $550, pants, $795, and mink bag, $6,700, at Barneys New York, Bergdorf Goodman, Henri Bendel, Jeffrey New York, and Michael Kors. Jimmy Choo boots, $695 at Jimmy Choo.

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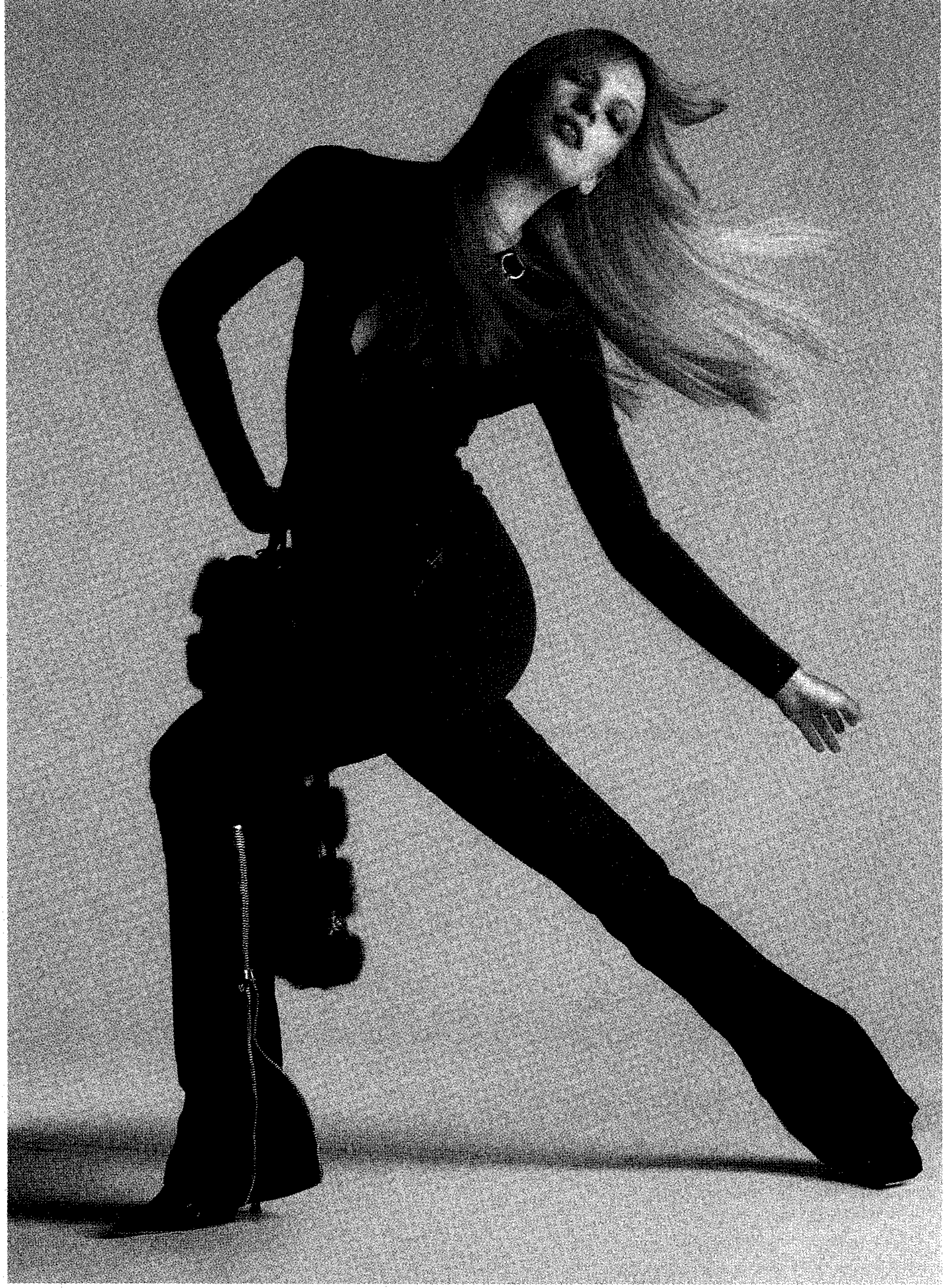

BY MARK HOLGATE

PRODUCED BY
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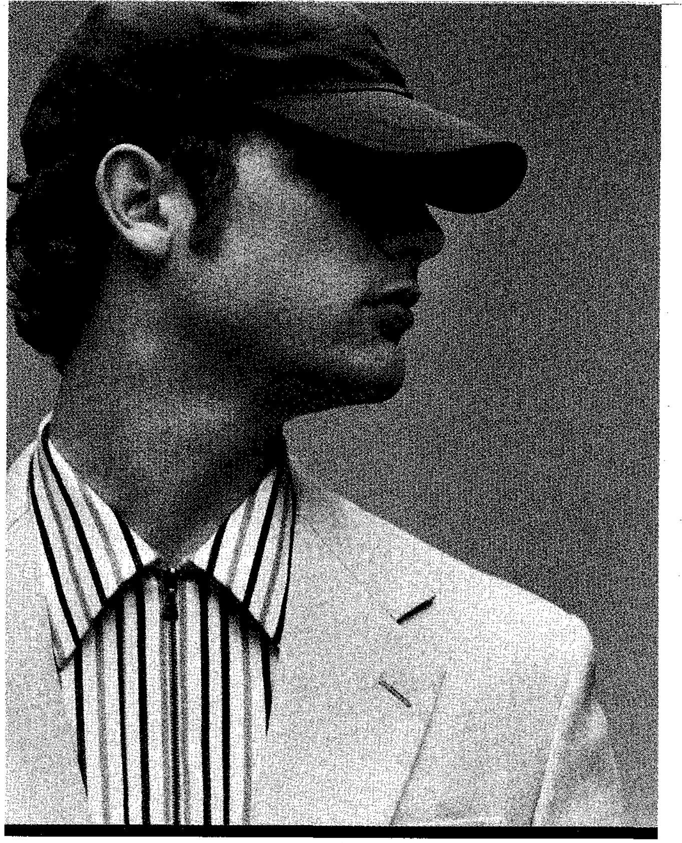
Fashion Writer: **Amy Larocca**
Fashion Assistants: **Moji Alawode-El, Beth Pellegrini, Nina Ziefvert**

EDITED BY MEREDITH KAHN

Fall Fashion 2002

WITH THE STOCK MARKET ALL OVER THE NEWS, IT'S no surprise that fashion designers—never shy about jumping onto a hot trend—are pulling out all the stops to offer sexy blue-chip investment opportunities. Their best options—sharp coats, sophisticated dresses, classic suits with ties, if you please—have "buy" stamped all over them. They may not make you a million bucks, but at least that's how you'll feel when you're wearing them.



Best Wishes

From a dazzling red leather bag to the perfect peacoat for beating the winter blues, from exotic stingray shoes to the newly hip sou'wester, meet this fall's objects of desire.

BY AMY LAROCCA

Best Comeback

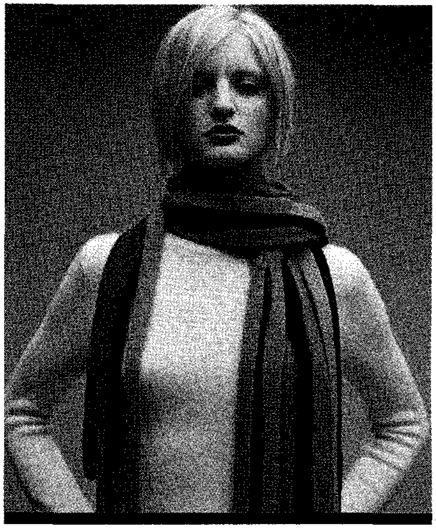
Baseball caps are so practical: They keep the sun away and hide, so discreetly, your male-pattern baldness. But, sadly, they've become the domain of frat boys. Prada's baseball cap is matte nylon with a fitted, retro shape—you could even wear it out to dinner.

Prada cap, $232, blazer, $1,265, and shirt, $365, at Prada.

Best Pump

If you're taking your inspiration this fall from *Rear Window*, you'll need something to wear with that pencil skirt. Pierre Hardy delivers this dishy pump that just oozes the right type of sex appeal.

Pierre Hardy shoes, $495 at Intermix.



Best Stripes

The smartest way to keep your neck warm is with this deconstructed scarf by Malo. Each stripe hangs separately and beautifully, with color trailing over your coat, down your back, and across your shoulders.

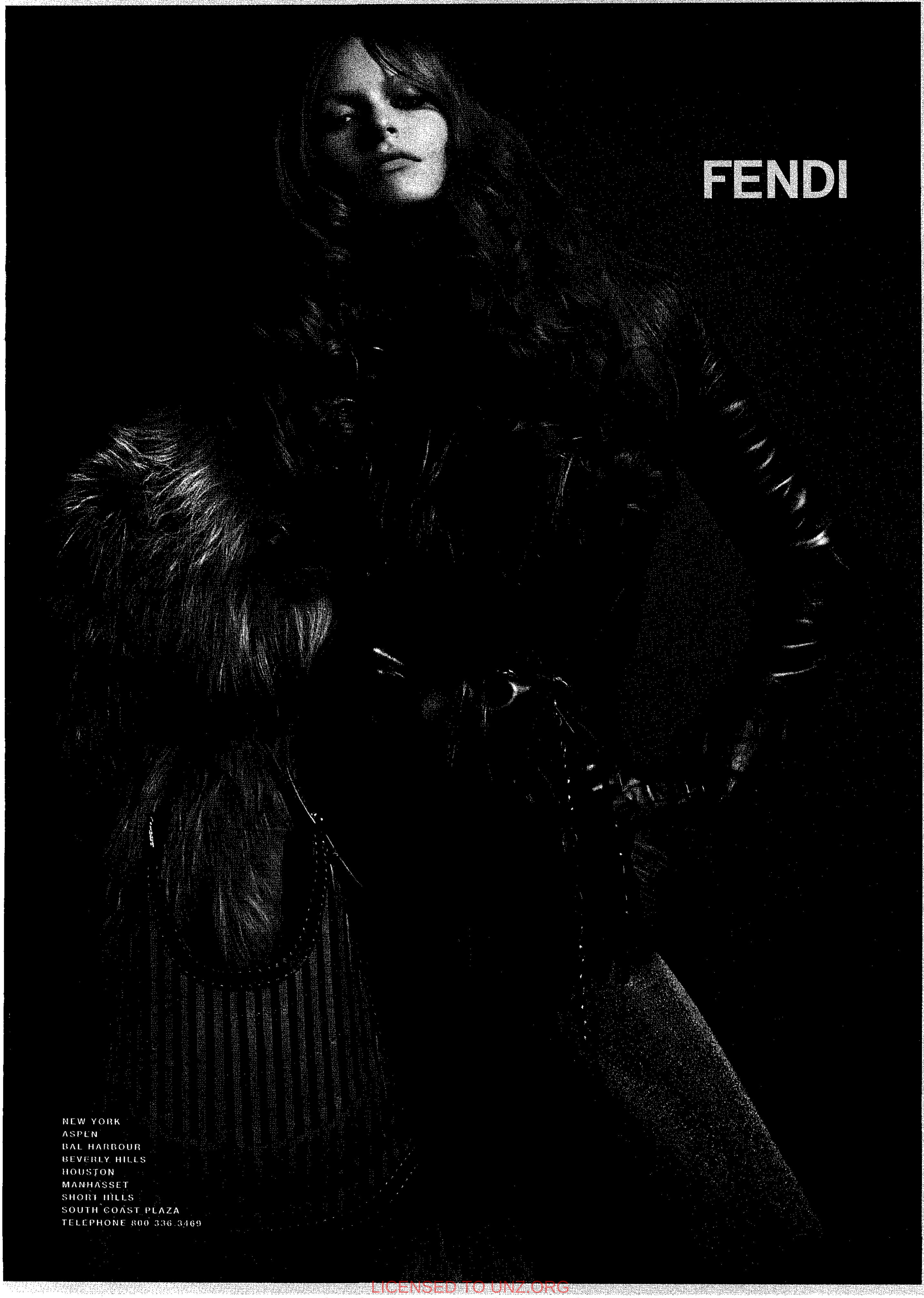
Malo sweater, $970, and scarf, $490, at Malo.

Best Update of a Classic

It's a rare thing, finding a bag that's dressy and also makes you seem kind of dangerous. The Chanel bag, with its waterfall of metallic fringe, has it all: It's iconically chic but touched up with just enough of this season's chainmail.

Chanel bag, $1,115 at Chanel.

PHOTOGRAPHED BY
ERIC OGDEN
Fashion Editor: **Monica Schweiger**
Makeup: **Shannon Grey Williams**
Hair: **Corey Morris at the Wall Group**
Fashion Assistant: **Moji Alawode-El**



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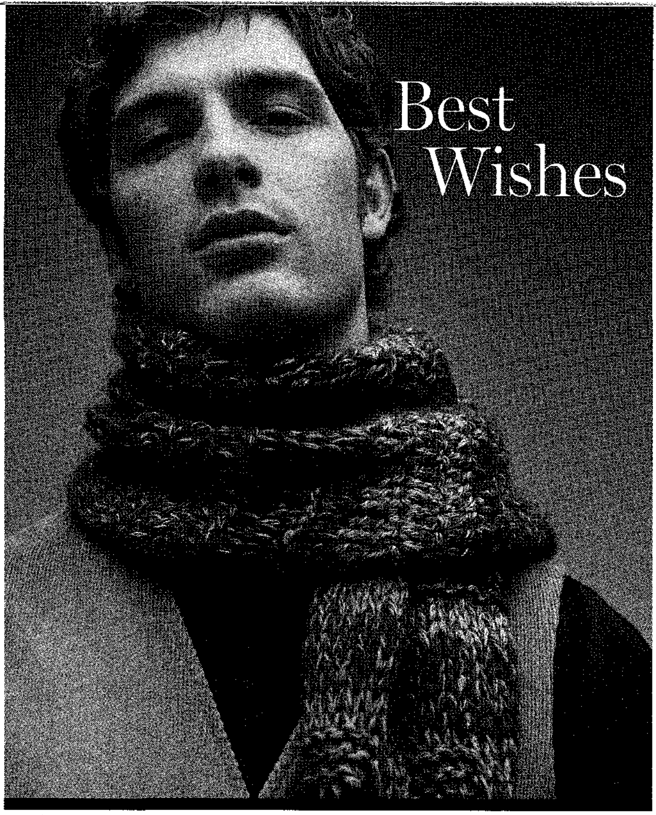


Best Muffler

This Dolce & Gabbana men's fleck knit scarf looks like something Ali MacGraw might have knitted for Ryan O'Neal for a long Cambridge winter. Wear it with suede, for a tweedy look, or, when it gets really cold, wrap it over a suit.

Dolce & Gabbana scarf, $600, vest, $255, and sweater, $285, at Dolce & Gabbana.

Best Patchwork

The geometric, seventies-style suede patches that compose this Hogan bag are made of the perfect autumn palette: rusty reds and oranges, and the occasional rich plum.

Hogan bag, $795 at Hogan.

Best Distressed Leather

Hermès' men's ankle boots look like you've had them for years, in the best possible way. The distressed leather keeps them from seeming fussy, but, well, they're Hermès, which means luxe precision—so they'll never seem sloppy.

Hermès boots, $760 at Hermès.

Best Duffle

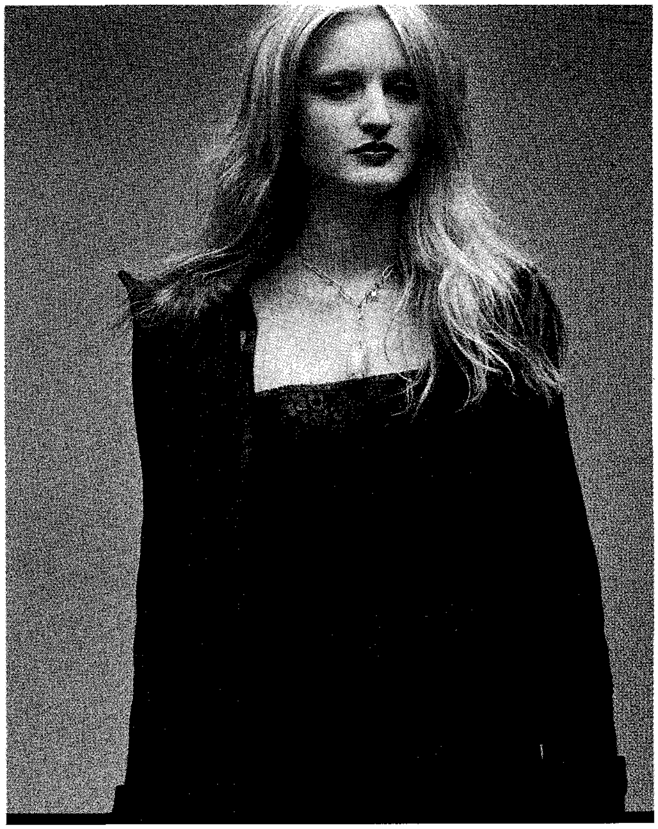
Alberta Ferretti's duffle coat has all the right Paddington touches, but a level of luxury you didn't have in grade school: The hood is lined with plush rabbit fur.

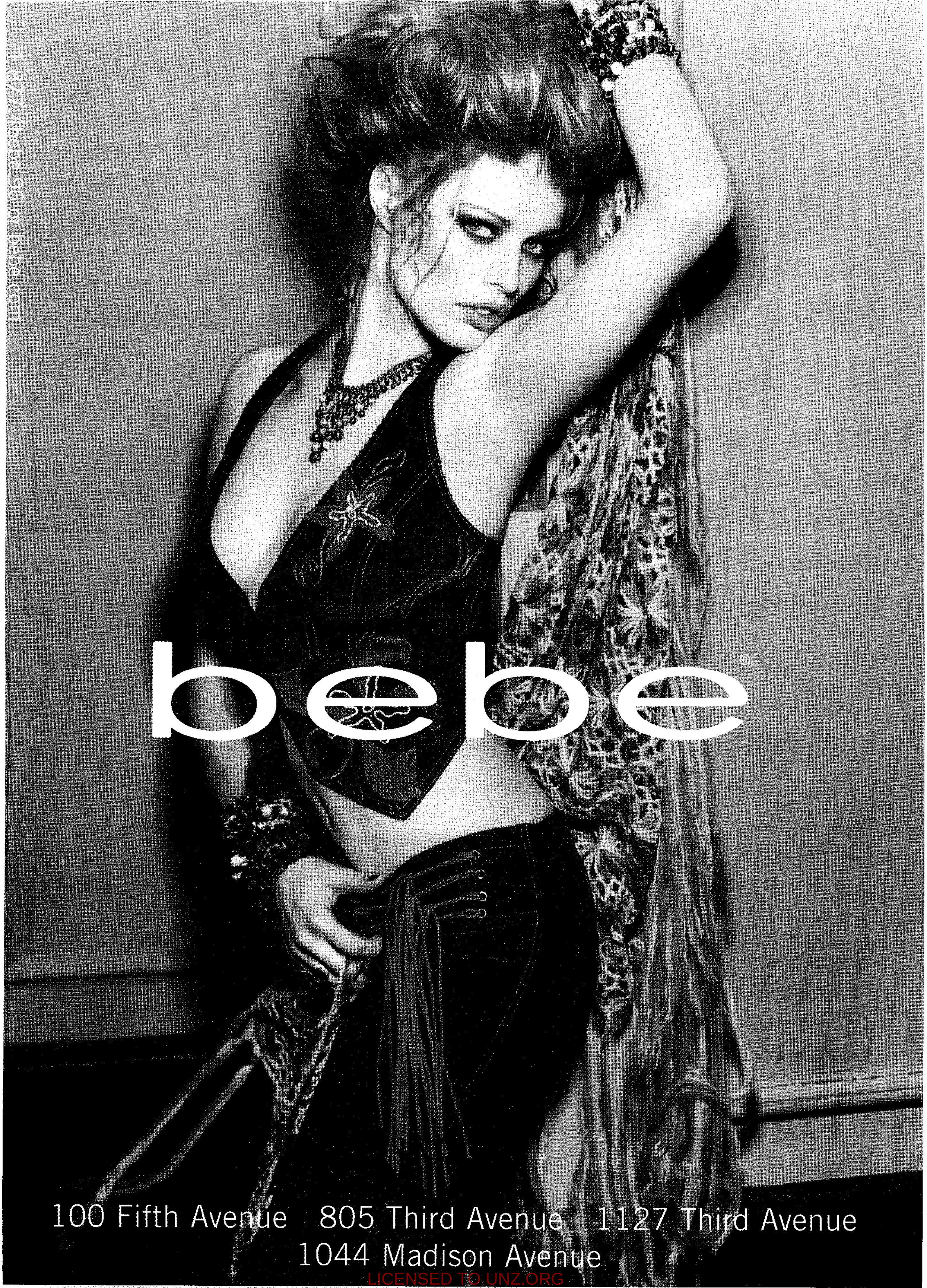
Philosophy di Alberta Ferretti top, $350, and pants, $485, at Philosophy. Alberta Ferretti coat, $2,245 at Saks Fifth Avenue. Destination Bliss necklace, $225 at Fragments.

Best Slouch Boot

There's something satisfyingly schizophrenic about the Sportmax suede boot. Pulled up, it looks polished, for wearing with skirts and suits; pushed down and worn with a mini, it looks sexy, in a *Flashdance* kind of way.

Sportmax boots, $530 at MaxMara.





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Best Wishes

Best Skin

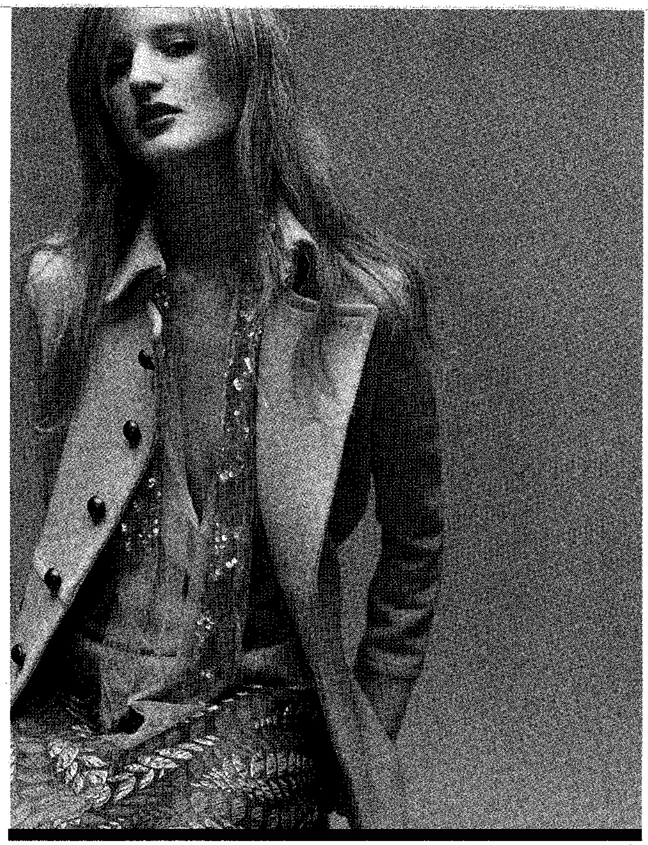
The trouble with so much skin is there's a certain "Me Jane" feel about it. But Bottega Veneta's gold-and-stingray slingbacks are just chic, and the pebbly stingray is a conversation piece.

Bottega Veneta slingbacks, $790 at Bergdorf Goodman, Bloomingdale's, and Bottega Veneta.

Best Velvet

Skip the cloaks and the white face powder; Sergio Rossi velvet boots take the best aspects of goth—the moodiness, the Victorian-ish femininity—and eliminate the cobwebs. This pair has jet beadwork, a plush violet spat, and a heel sharp enough to kill a vampire.

Sergio Rossi boots, $635 at Sergio Rossi.



Best Overcoat

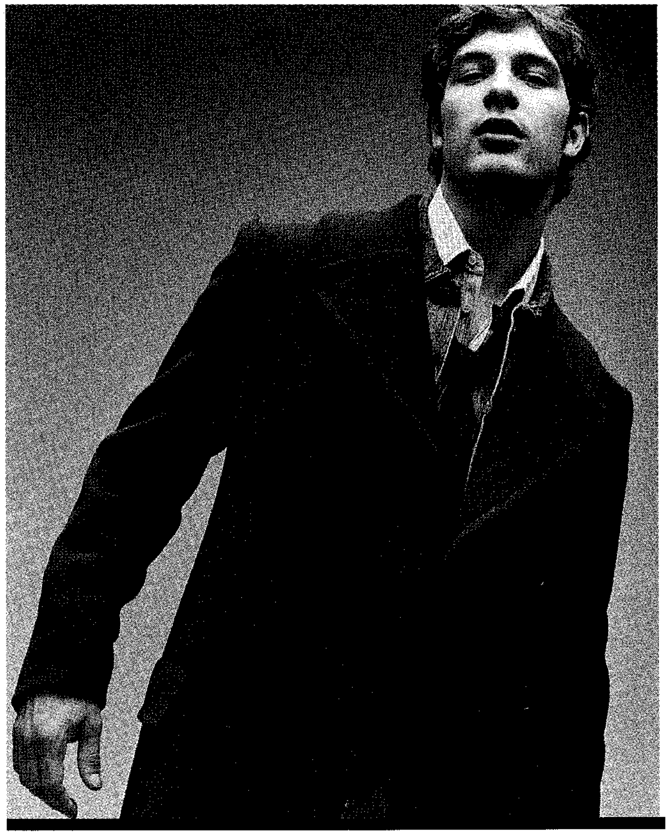
The genius of Giorgio Armani's double-breasted coat is the handy way it dresses up or down. Given the market, it's the safest investment you can make this season.

Giorgio Armani coat, $1,625, shirt, $395, and tie, $115. Armani Jeans jacket, $140, and jeans, $138. From a selection at Barneys New York, Bergdorf Goodman, Bloomingdale's, and Giorgio Armani.

Best Adjective: *Glunge*

You've done glamour, you've done grunge, now do them together to look like you slept on the tour bus and borrowed Keith's jacket. Marc Jacobs hits all the bases, like a glittery scarf and a military coat.

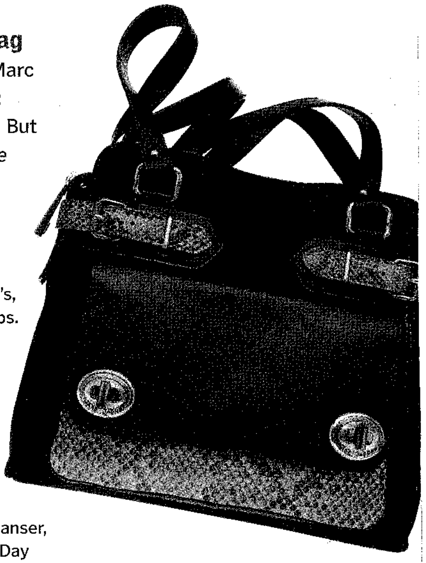
Marc Jacobs top, $595, skirt, $1,200, scarf, $300, and peacoat, $1,200, from a selection at Barneys New York, Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue, and Marc Jacobs.



Best Vintage-Inspired Bag

There's no denying that this Marc Jacobs bag has a lot going on: snakeskin, suede, and leather. But it's got the vintage *good purse* appeal, and is crying out for a turtleneck and an A-line skirt.

Marc Jacobs bag, $950 from a selection at Barneys New York, Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue, and Marc Jacobs.



Face Facts

Men: Cleanse with Never a Dull Moment skin-brightening face cleanser, then moisturize with Have a Nice Day supercharged moisture lotion (SPF 15). Both by Origins. Available from Bergdorf Goodman, Bloomingdale's, and Macy's.

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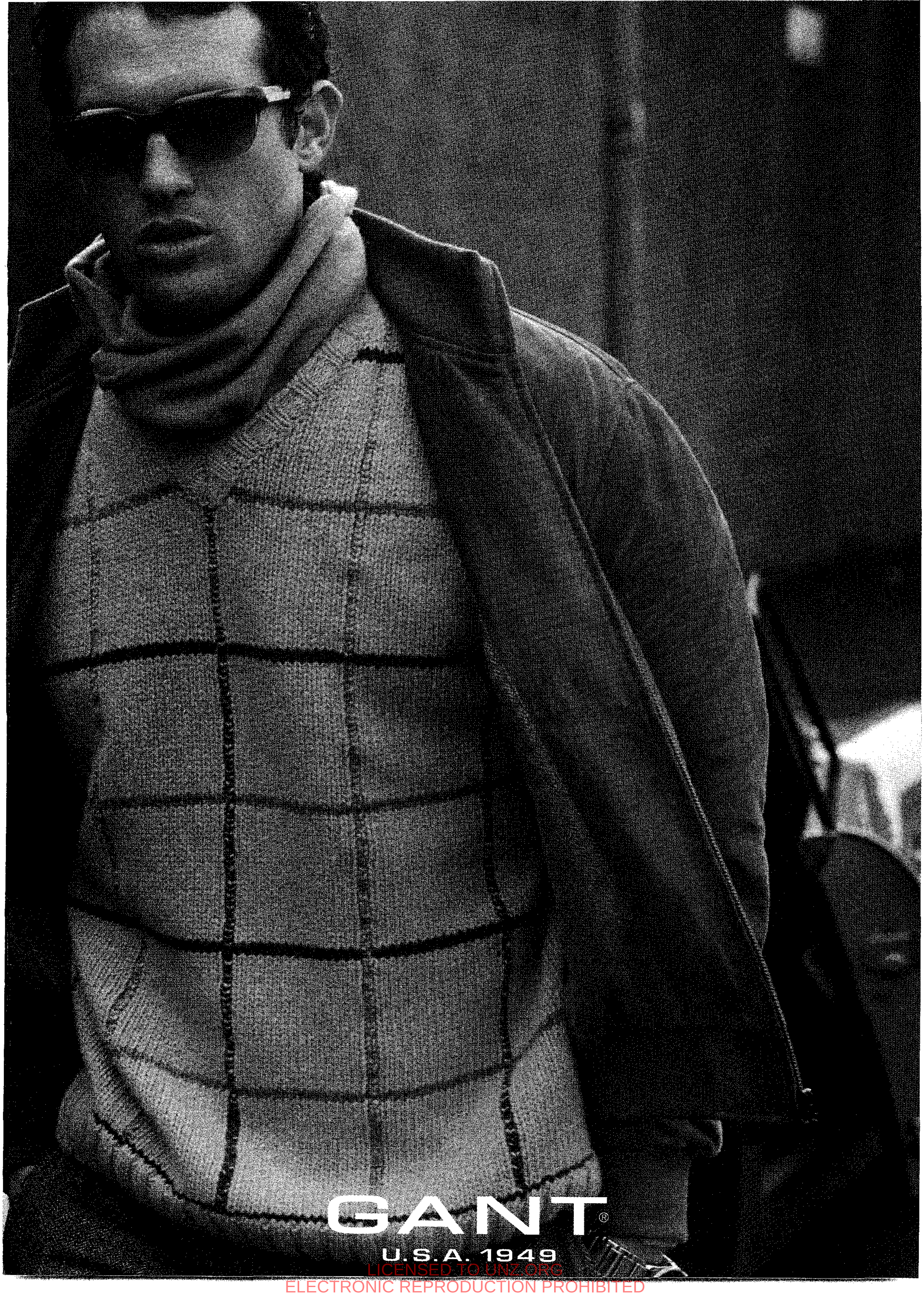
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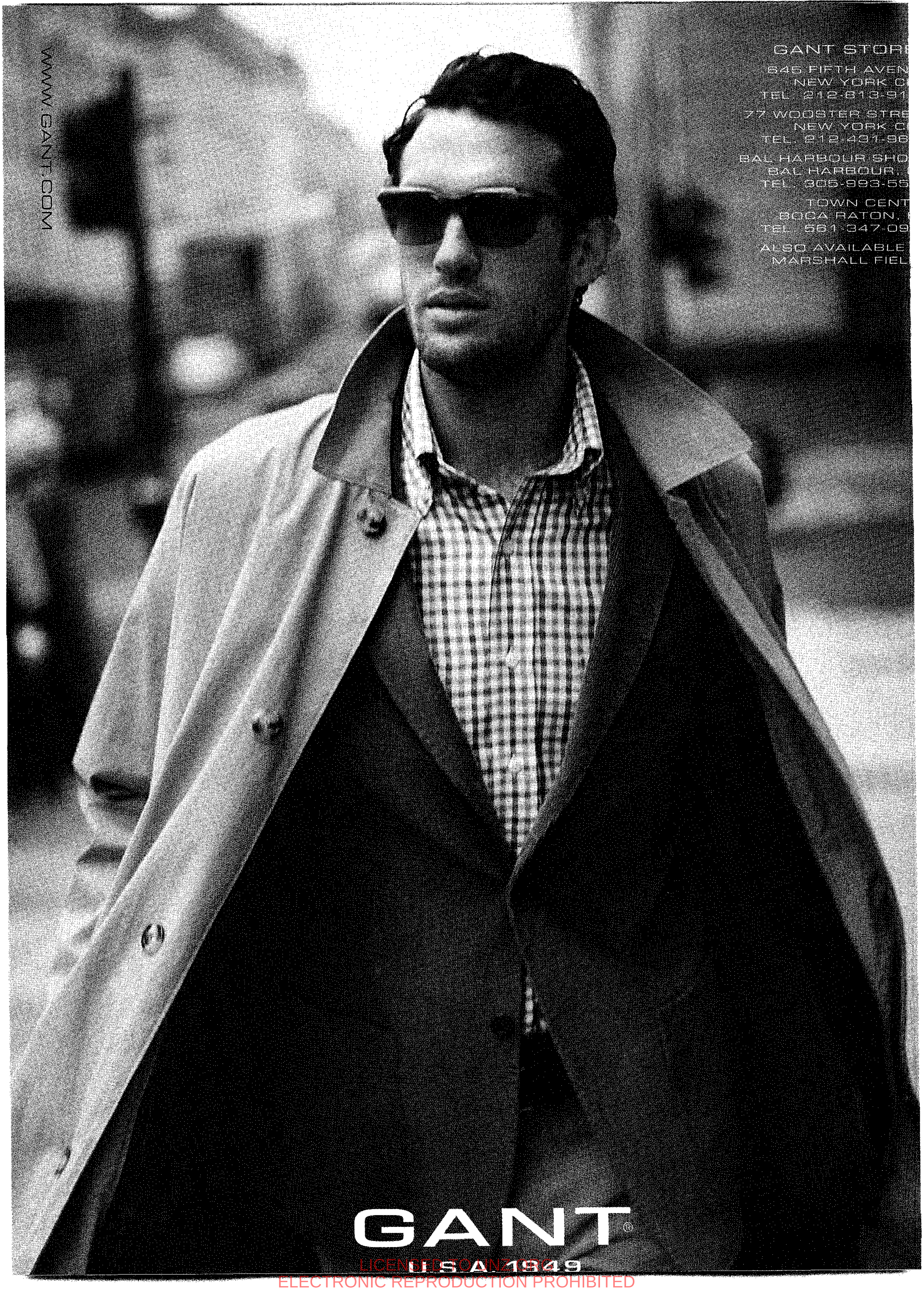WWW.GANT.COM

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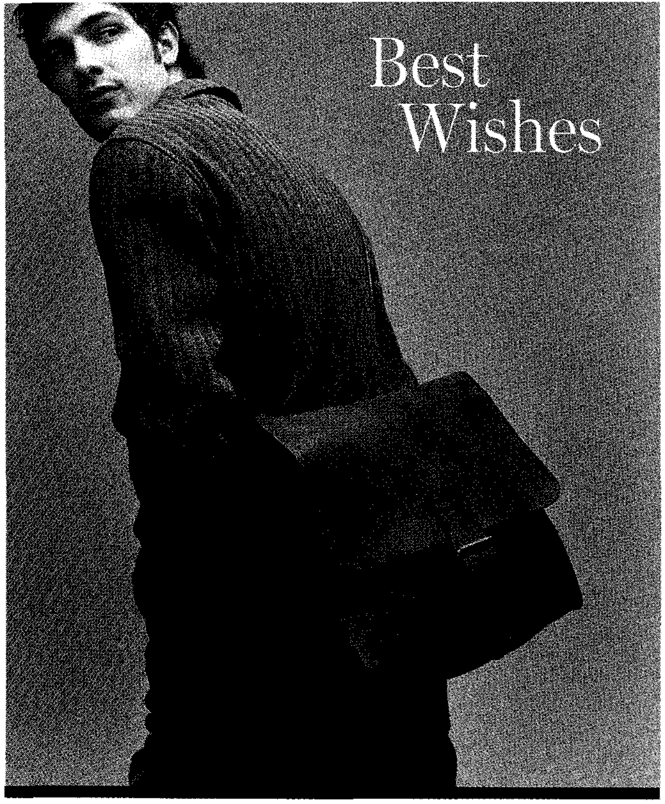
Best Wishes



Best Messenger

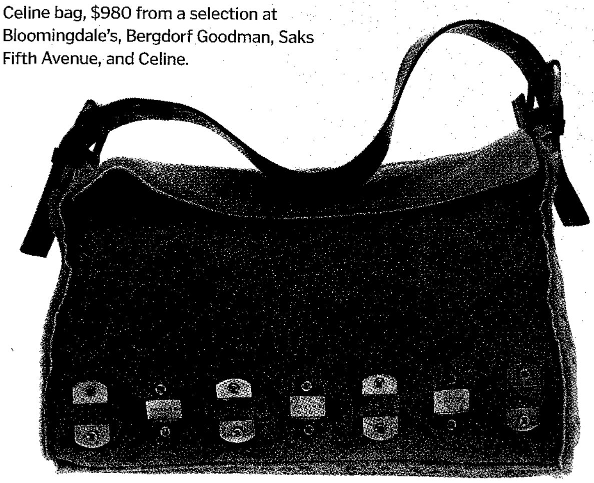
Every man loves a messenger bag, but is there any reason it has to be nylon? Graduate to leather with John Varvatos' version: the perfect marriage of the briefcase and the backpack.

John Varvatos pants, $245, bag, $595, and jacket, $595. From a selection at Bloomingdale's, Saks Fifth Avenue, Scoop, and John Varvatos.

Best Utility Bag

This shearling Celine bag is perfect for wearing with a suede jacket or, more unexpectedly, to give a narrow skirt a casual edge. It has a thick leather strap and is dressed up with a series of brushed copper plates.

Celine bag, $980 from a selection at Bloomingdale's, Bergdorf Goodman, Saks Fifth Avenue, and Celine.



Best Jacket

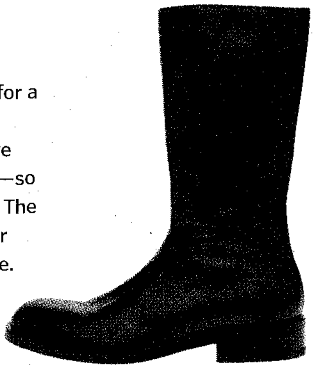
The art of chic weekend wear is not easily achieved, but this Paul Stuart suede-and-rib-knit jacket has just enough of an Anglo vibe to suggest that your other car is an Aston Martin.

Paul Stuart jacket, $1,847, and cap, $64.50, at Paul Stuart. Tommy Jeans shirt, $39.50 at Bloomingdale's, Lord & Taylor, and Macy's. Paper Denim & Cloth jeans, $176 at Bloomingdale's.

Best Men's Boot

Giorgio Armani makes shoes for a polished kind of guy: If you're used to ankle boots, you'll love this one as it's taller but slim—so it won't crease your trousers. The toe is strong and round. As for the leather? Smooth as can be.

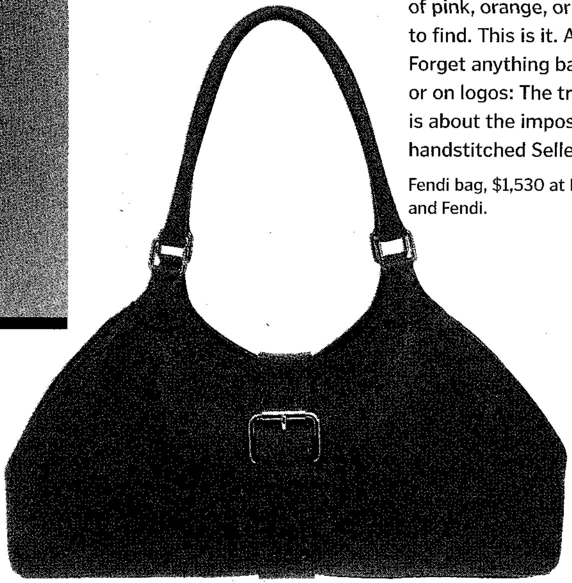
Giorgio Armani boots, $475 at Giorgio Armani.

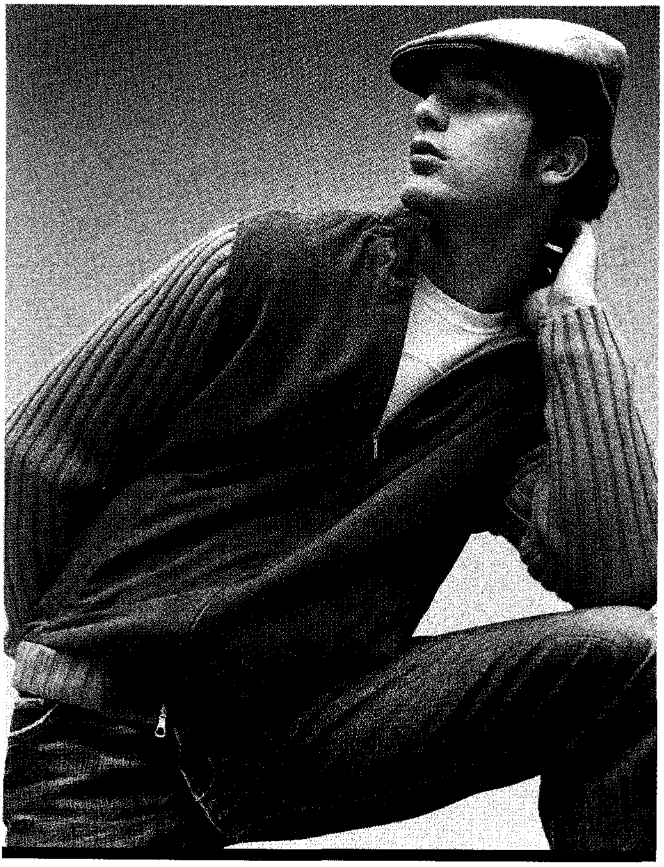


Best Red Purse

A perfect red—one without traces of pink, orange, or purple—is hard to find. This is it. And as for the bag? Forget anything based on a pastry or on logos: The true cult of Fendi is about the impossibly rich, handstitched Selleria line.

Fendi bag, $1,530 at Bloomingdale's and Fendi.





Best Wishes

Best Status Watch

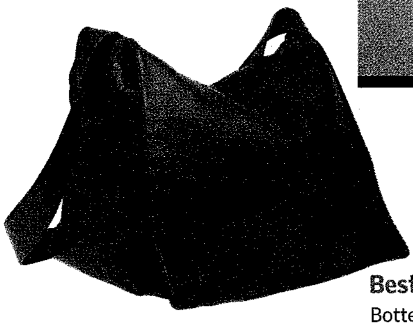
Louis Vuitton's new watches are perfectly modern and understated, and backed up by the history of one of the world's top luxury brands. The color palette is familiar Vuitton: warm and traditional.

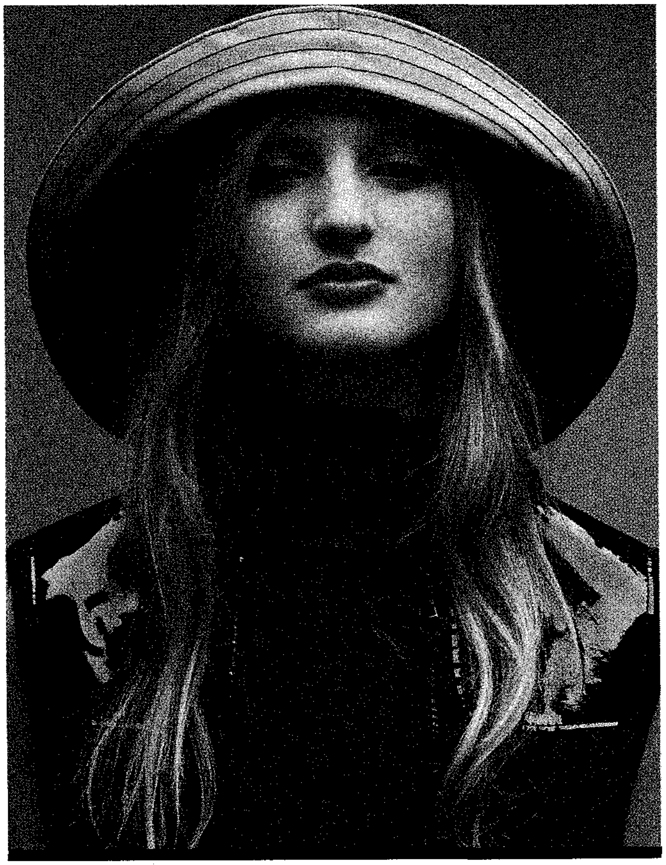
Louis Vuitton ladies' watch (top), $1,200 at Louis Vuitton. Louis Vuitton men's watch, $2,500 at Louis Vuitton.

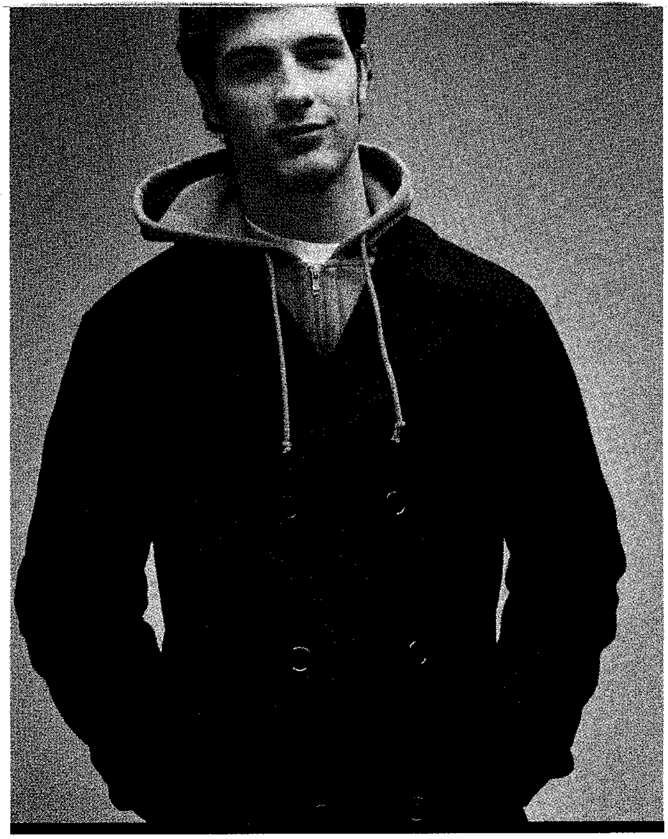
Best Rain Gear

Stay sexy in a downpour and leave your hands free at the same time in Miu Miu's patent vest and hat. The sou'wester's wide brim can be worn up or down, and the lack of sleeves keeps you from stifling.

Miu Miu vest, $580, and hat, $180, from a selection at Barneys New York, Jeffrey New York, and Miu Miu.







Best Peacoat

There are few looks as iconically sexy as the Man in Uniform, so it's no surprise that the peacoat has made a serious comeback. Try this Gant coat with cargo pants for the full effect.

Gant coat, $345, and T-shirt from a selection at Gant. Spiewak sweatshirt, $50 at Barneys New York, Bloomingdale's, and Canal Jeans.

Best Men's Accessories Line

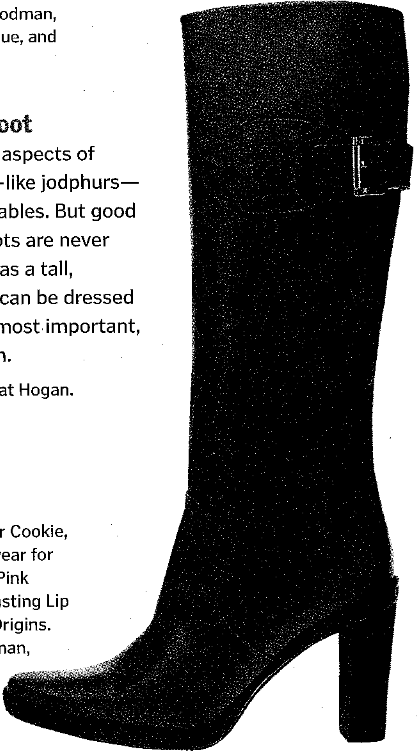
Bottega Veneta's bags are already coveted by fashionable women. This season, the Italian house delivers its first line of leather accessories for men. It's the kind of stuff you'll have forever.

Bottega Veneta messenger bag, $1,820 from a selection at Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue, and Bottega Veneta.

Best Classic Boot

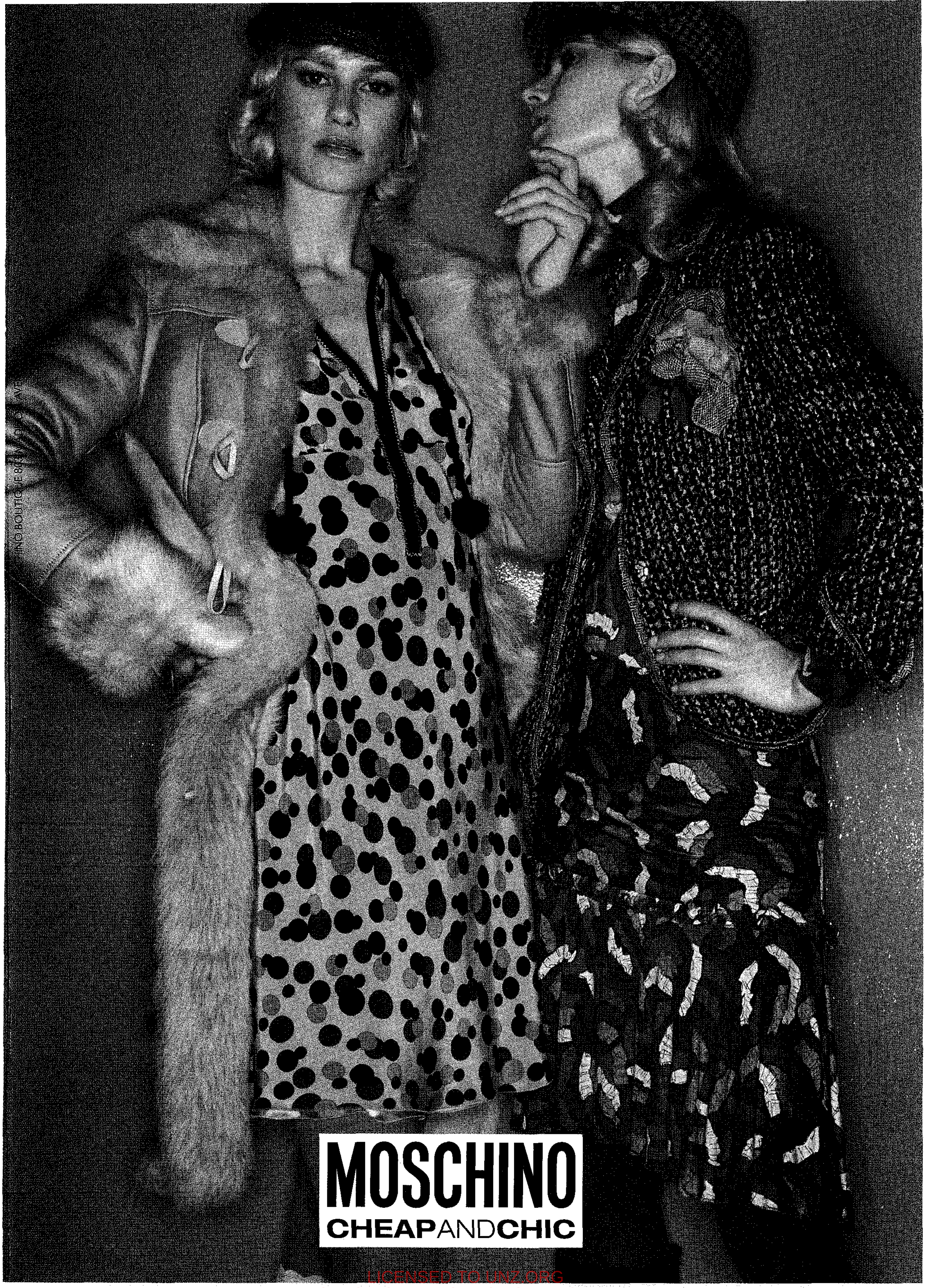
There are certain aspects of equestrian gear—like jodphurs—best left in the stables. But good leather riding boots are never wrong. Hogan's has a tall, flattering heel; it can be dressed up or down and, most important, it can tackle slush.

Hogan boots, $595 at Hogan.



Face Facts

Women: Brush-On Color in Sugar Cookie, Eye Pencil in Mulberry, Underwear for Lids Delicate Color for Eyes in Pink Wink, Lip Pencil in Rust, and Lasting Lip Color in Sugar & Spice. All by Origins. Available from Bergdorf Goodman, Bloomingdale's, and Macy's.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About a Girl

Mauled by the undead in *The Mummy*, wooed by Hugh Grant in *About a Boy*, Rachel Weisz—Cambridge grad *and* Revlon model—is now contemplating her biggest role yet: being a New Yorker. BY OLIVER JONES

PHOTOGRAPHED BY ANNE MENKE

Fashion Editor: **Evyan Metzner**
Makeup: **Jillian Fink Dempsey at Artists**
Hair: **Ray Allington for Bumble and Bumble at Magnet LA**
Fashion Assistant: **Boshena Orekhova**

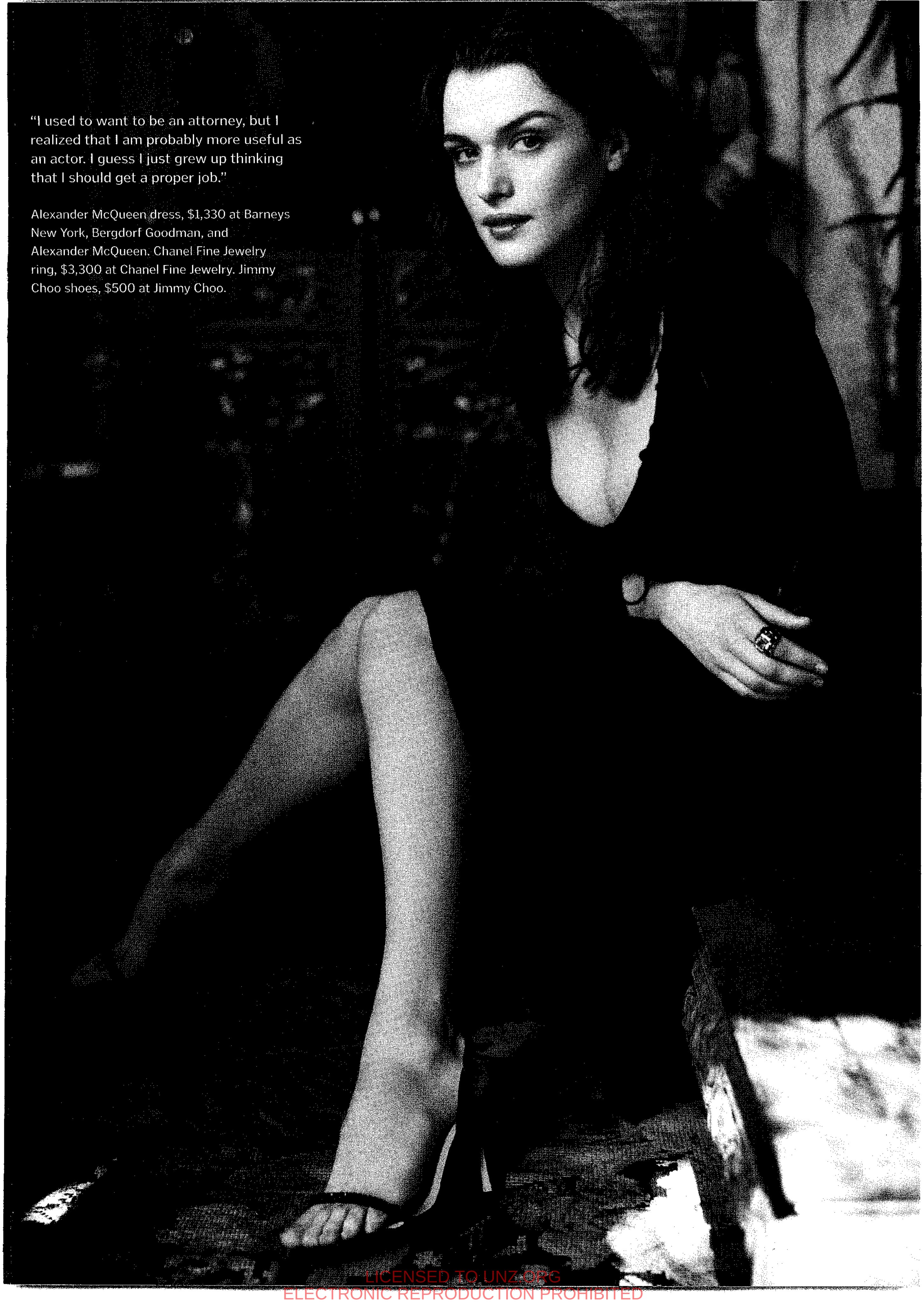
REALITY, IT IS SAID, EXISTS TO DIMINISH movie stars. When viewed on the sidewalk or under ordinary lights, stars and starlets are smaller then we need them to be, their cheekbones lower, their luminosity replaced with a dim pallor. Onscreen, they are Marlene Dietrich; in person, they're the girl at your local bakery who tells you she's out of walnut bread.

This is not the case with Rachel Weisz.

Sitting poolside in the impossibly bright patio of the Sunset Marquis in Beverly Hills, the 31-year-old actress, with her onyx eyes and porcelain skin, seems otherworldly, an apparition. "I am so uninterested in style I cannot tell you," she smiles, though it's hard to believe her. She looks a triumph of low-key L.A., in jeans and a little cropped sweater, her inky-black hair scraped back into a tight bun. As cinema's resident sex-kitten brainiac—she's one of the few ingenues with a degree from Cambridge—Weisz brings an enigmatic air to everything she does, whether it's a well-heeled British indie or a Hollywood spectacle. "As a person, she is kind of unknowable," explains Neil LaBute, who directed her in his Off Broadway play *The Shape of Things* as well as the film version, which comes out this January. "Probably the best actors are that way. They maintain a sense of mystery about themselves. She is open when you talk to her, so there is never a sense of physical hiding or standoffishness. It is almost that she has this defiant sense about her: *You will never know everything about me. I will always be unreachable.*"

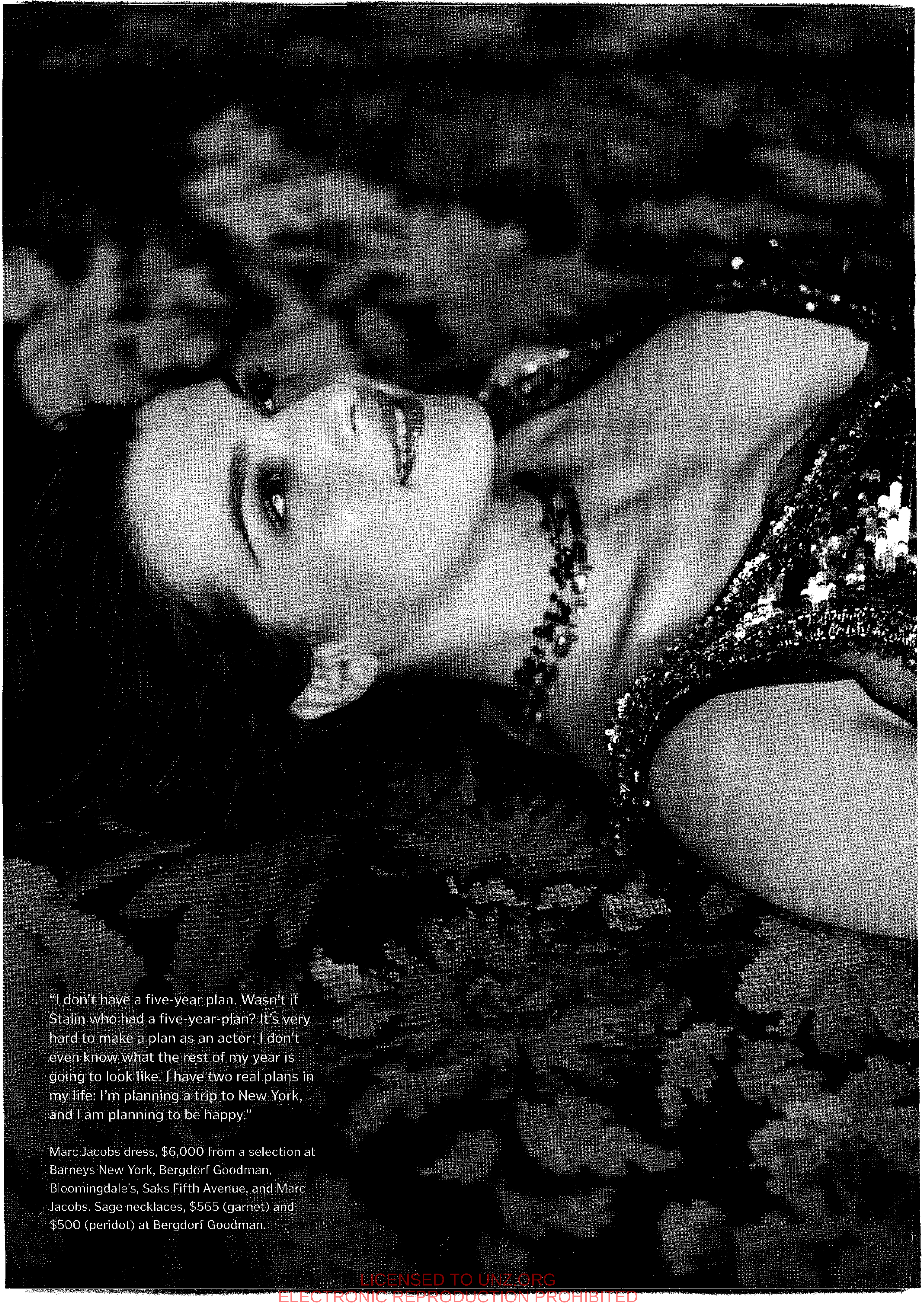
Unreachable, yes, but not inaccessible, at least to us. Weisz, a lifelong Londoner, will shortly be moving to New York. The impetus for the relocation is her boyfriend, the nihilistic Brooklyn-born director of *Requiem for a Dream,* Darren Aronofsky—"We're very happy" is all she'll say—but she's been dreaming about this move since she was a teenager. "What I am most looking forward to about New York is that you don't have to do anything," says Weisz, who first visited when she was 21. "Everything comes to you. I'm a people-watcher. It's my favorite thing. New York is the capital of people-watching."

Weisz is less comfortable with being the one who is watched. "I think people's fascination with celebrities is . . . Well, I just don't get it," she says, fumbling her words. "I don't know. I mean, who cares?" There's good reason for her discomfort. Like most single British actresses with a modicum of fame, Weisz has already suffered at the hands of the British tabloids.



"I used to want to be an attorney, but I realized that I am probably more useful as an actor. I guess I just grew up thinking that I should get a proper job."

Alexander McQueen dress, $1,330 at Barneys New York, Bergdorf Goodman, and Alexander McQueen. Chanel Fine Jewelry ring, $3,300 at Chanel Fine Jewelry. Jimmy Choo shoes, $500 at Jimmy Choo.



"I don't have a five-year plan. Wasn't it Stalin who had a five-year-plan? It's very hard to make a plan as an actor: I don't even know what the rest of my year is going to look like. I have two real plans in my life: I'm planning a trip to New York, and I am planning to be happy."

Marc Jacobs dress, $6,000 from a selection at Barneys New York, Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue, and Marc Jacobs. Sage necklaces, $565 (garnet) and $500 (peridot) at Bergdorf Goodman.

"I'm not one for parties and stuff like that. I get a bit nervous around lots of people. Being invisible—*that* I really enjoy. That I find quite entertaining."

Tom Ford for Gucci jacket, $2,595, and pants, $695, at Gucci. Dior Fine Jewelry ring, $47,500 at Dior Fine Jewelry. Jimmy Choo shoes, $420 from a selection at Bergdorf Goodman, Saks Fifth Avenue, and Jimmy Choo.

In 1998, her mother found out about her relationship with British television actor Neil Morrissey, star of *Men Behaving Badly*—who was engaged to someone else at the time—only after she saw their faces plastered on the front page of the *Daily Mail*. After that, Weisz spent time with *Road to Perdition* director and current Kate Winslet paramour Sam Mendes. "I have found that celebrity is something you can court or you can not court," she says. "I choose not to court it."

For all of her Cambridge education, it was the rather brainless actioner *The Mummy* that made Weisz—playing a hormonally charged 12-year-old boy's fantasy of a British librarian—famous in this country. *The Mummy* begat *The Mummy Returns*, which in turn begat a salary hike that puts her among the highest-paid British actresses and has made her "more financially secure than I ever imagined being."

"It just seems like a surreal joke that you get to dress up as somebody else and then they fly you to these incredible locations and in the end you get paid for it," she says, tensing a bit. "It's horribly naïve, I know, but I like to keep it pure and pretend there is no money involved."

Of course, she's not that naïve. Since her film debut at 24 as a topless poolside aristocrat in Bernardo Bertolucci's *Stealing Beauty*, Rachel Weisz (it's pronounced *vice*) has never shied away from trading on two of her best assets: her uncommon beauty and her raw sexuality. Her current slate of films is no different: *The Shape of Things* has her as a borderline-psychotic art student who physically and emotionally manipulates the weak-willed men around her, and in *Confidence*, a sun-soaked film noir slated for the spring, she plays a lusty pickpocket opposite Ed Burns's seasoned grifter.

Weisz was born in London, where her Hungarian-born father was an inventor—he came up with a pioneering artificial respirator—and her mother a Viennese psychotherapist. Being the daughter of a strict Freudian gave her a unique perspective on New Yorkers' favorite pastime. "At a young age, I saw that there was a lot of humor to be had with shrinks," she says, smiling. "Hence Woody Allen. I mean, so much of it is like, you lose your keys and then are told that in truth you did not want to come home at all. Frankly, it makes me want to pull my hair out. Shrinks give you a sense that because they're in charge of the subconscious, they know what's really going on and no one else does."

Her parents split when she was 15. "I was a terrible loner as a teenager," she says. "I hung out by myself and read Sylvia Plath." While her father forbade her to act as a teenager, fearing that it would doom her as an academic, he inexplicably allowed her to model. This year, after more than a decade and a half away from it, Weisz returned to modeling, following the lead of Julianne Moore and Halle Berry and signing as a Revlon spokesperson. "Spokesperson?" she says, raising an eyebrow. "I don't say much. I just look a certain way and they take my picture."

Dolce & Gabbana top, $615 from a selection at Barneys New York, Bergdorf Goodman, Saks Fifth Avenue, and Dolce & Gabbana.

Weisz supplements her own casual style with occasional bouts of dressing up: "I love Gucci. That has become a rather recent obsession. I mean, until recently I dressed in thrift clothes. The only clothes I collected were Ossie Clark. I would buy his stuff at this great secondhand thrift market in Cambridge. He designed Mick Jagger's jumpsuits . . . very bohemian vogue."

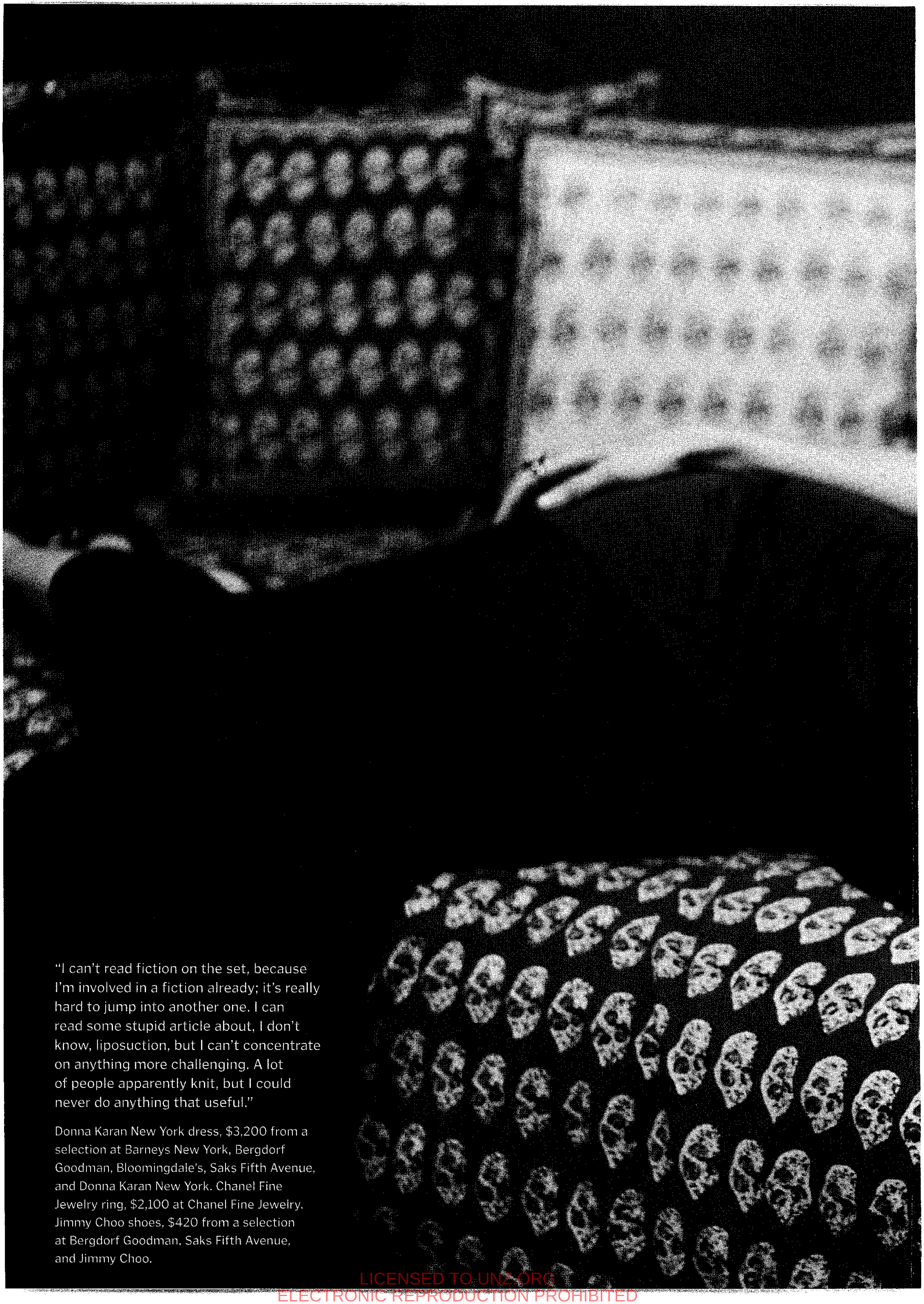
At Cambridge, Weisz majored in English and co-founded an avant-garde theater company, Talking Tongues. Indeed, for all her film success, she considers her greatest professional accomplishment to have been when, in 1999, she combined her passion for southern gothic and her love of theater by treading the boards as one of Tennessee Williams's doomed heroines. "I am probably most proud of the work I did in a West End production of *Suddenly Last Summer*," she says, though as with many actors, her life in the theater left her with a healthy case of self-loathing—"I look at my performances in early films and most of it is crap"—and a filthy nicotine habit. "I gave up July 1 last year," she says. "It was the single hardest thing I have ever done. I did it with a combination of yoga and sheer will . . . a lot of will."

Quitting smoking was some forward thinking on Weisz's part, considering that her next great challenge requires her to leave home for the first time and lay roots in the land of $8 Marlboros. "I've spent time in L.A., but I've never packed up my home and brought it somewhere," she says. "This will be a big step for me. New York is the one place I've been that actually looks as good as it does in movies."

And if things don't work out here, then Weisz will always have London. "My family is there, and I will always keep my flat," she says. "I suppose it is some form of psychological safety net, but at the same time, I can't say that I am frightened of falling."

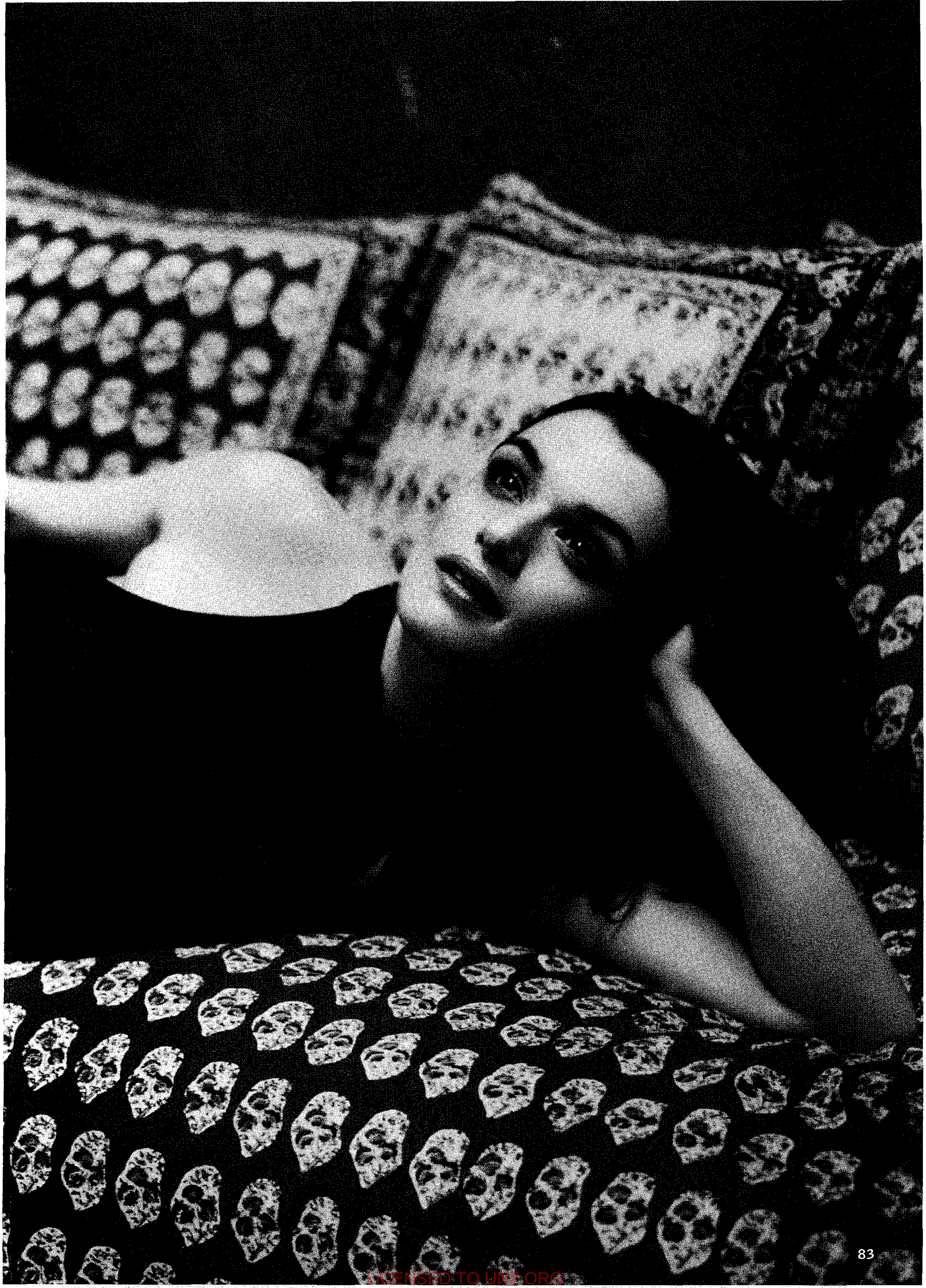
Face Facts

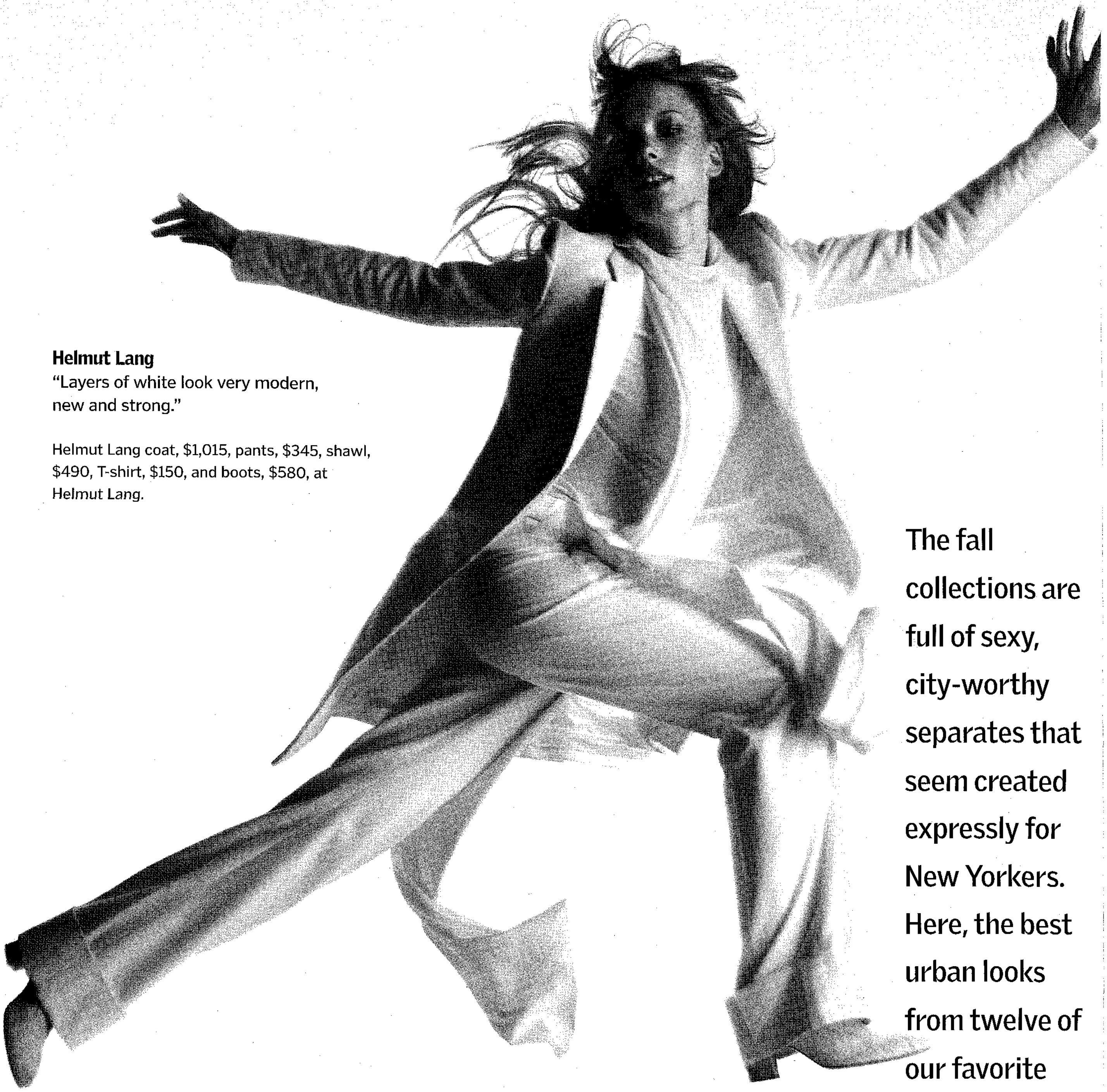
Vitalumiere Satin Smoothing Makeup in Cameo, Powder Blush in Cedar Rose, Quadra Eye Shadow in Les Mats Naturals, Extracils Super Curl Lengthening Mascara in Noir, Aqua Crayon Eye Colour Stick in Very Black, Perfect Brows, Infrarouge Lipstick in Velvet, Aqua Crayon Lip Colour Stick in Rosey, and Glossimer in Glaze. All by Chanel. Available from Barneys New York, Bergdorf Goodman, Bloomingdale's, Lord & Taylor, Macy's, Saks Fifth Avenue, and Chanel.



"I can't read fiction on the set, because I'm involved in a fiction already; it's really hard to jump into another one. I can read some stupid article about, I don't know, liposuction, but I can't concentrate on anything more challenging. A lot of people apparently knit, but I could never do anything that useful."

Donna Karan New York dress, $3,200 from a selection at Barneys New York, Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue, and Donna Karan New York. Chanel Fine Jewelry ring, $2,100 at Chanel Fine Jewelry. Jimmy Choo shoes, $420 from a selection at Bergdorf Goodman, Saks Fifth Avenue, and Jimmy Choo.





Helmut Lang
"Layers of white look very modern, new and strong."

Helmut Lang coat, $1,015, pants, $345, shawl, $490, T-shirt, $150, and boots, $580, at Helmut Lang.

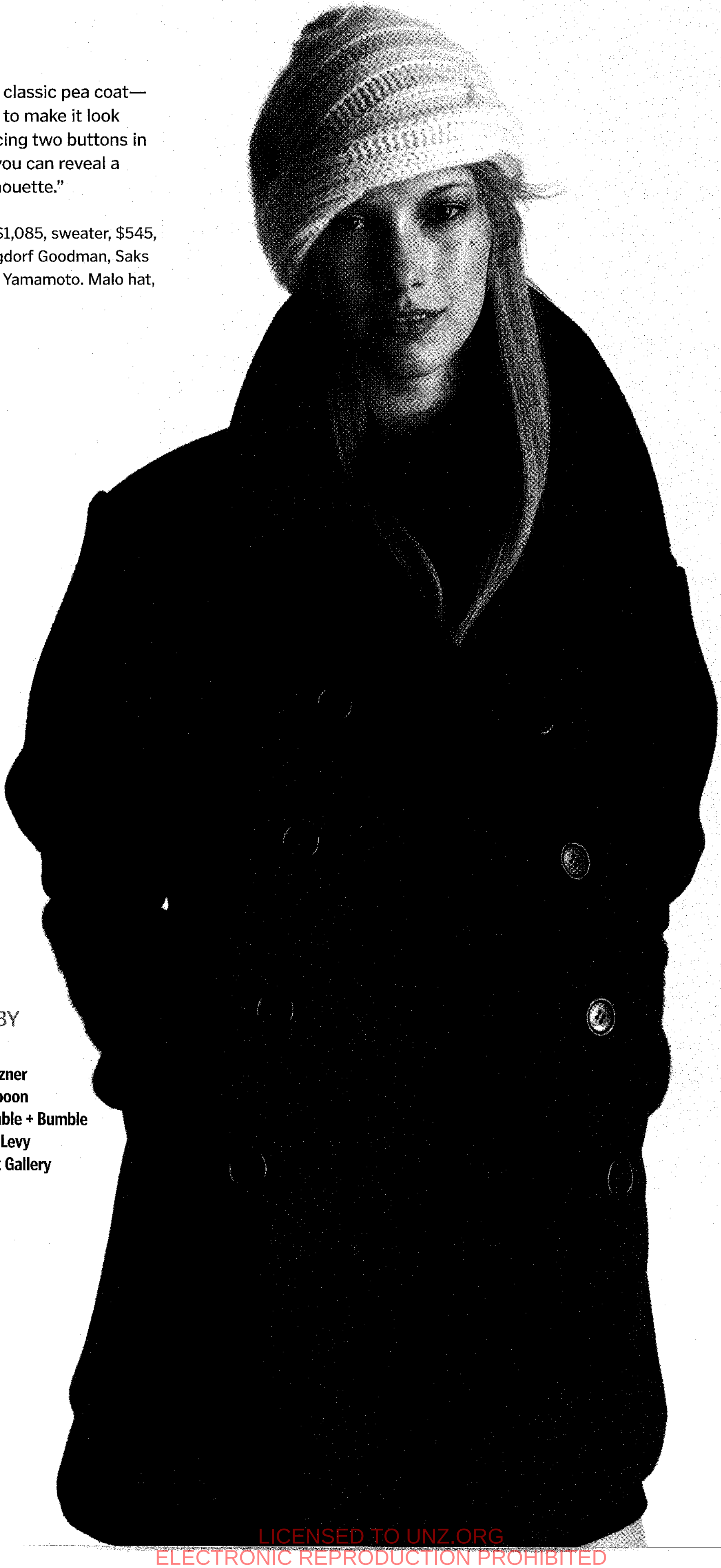
The fall collections are full of sexy, city-worthy separates that seem created expressly for New Yorkers. Here, the best urban looks from twelve of our favorite designers.

Street News

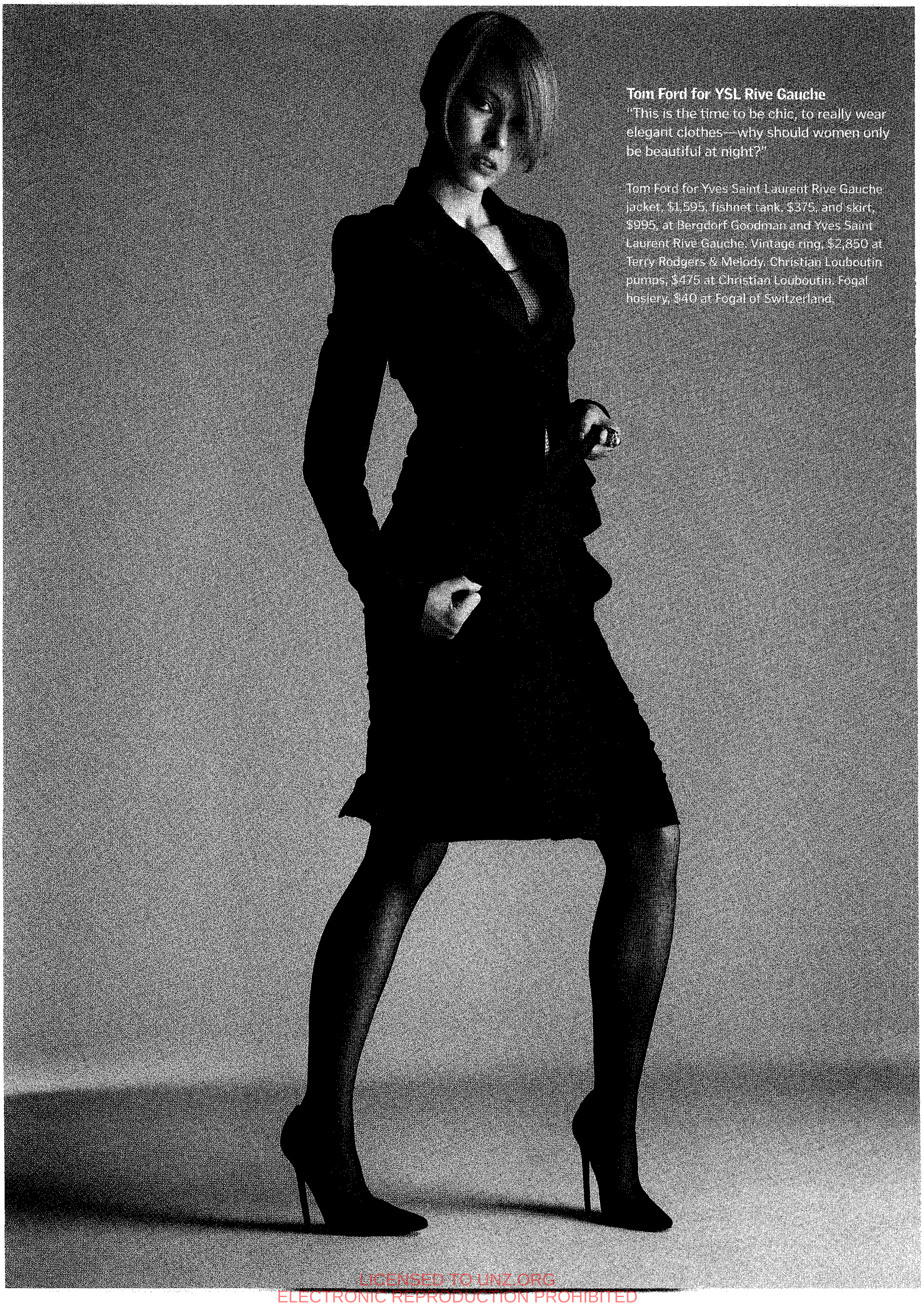
Yohji Yamamoto

"I tried to re-create a classic pea coat—there are many ways to make it look different. Just by placing two buttons in a different position, you can reveal a new shape of the silhouette."

Yohji Yamamoto coat, $1,085, sweater, $545, and skirt, $390, at Bergdorf Goodman, Saks Fifth Avenue, and Yohji Yamamoto. Malo hat, $121 at Malo.



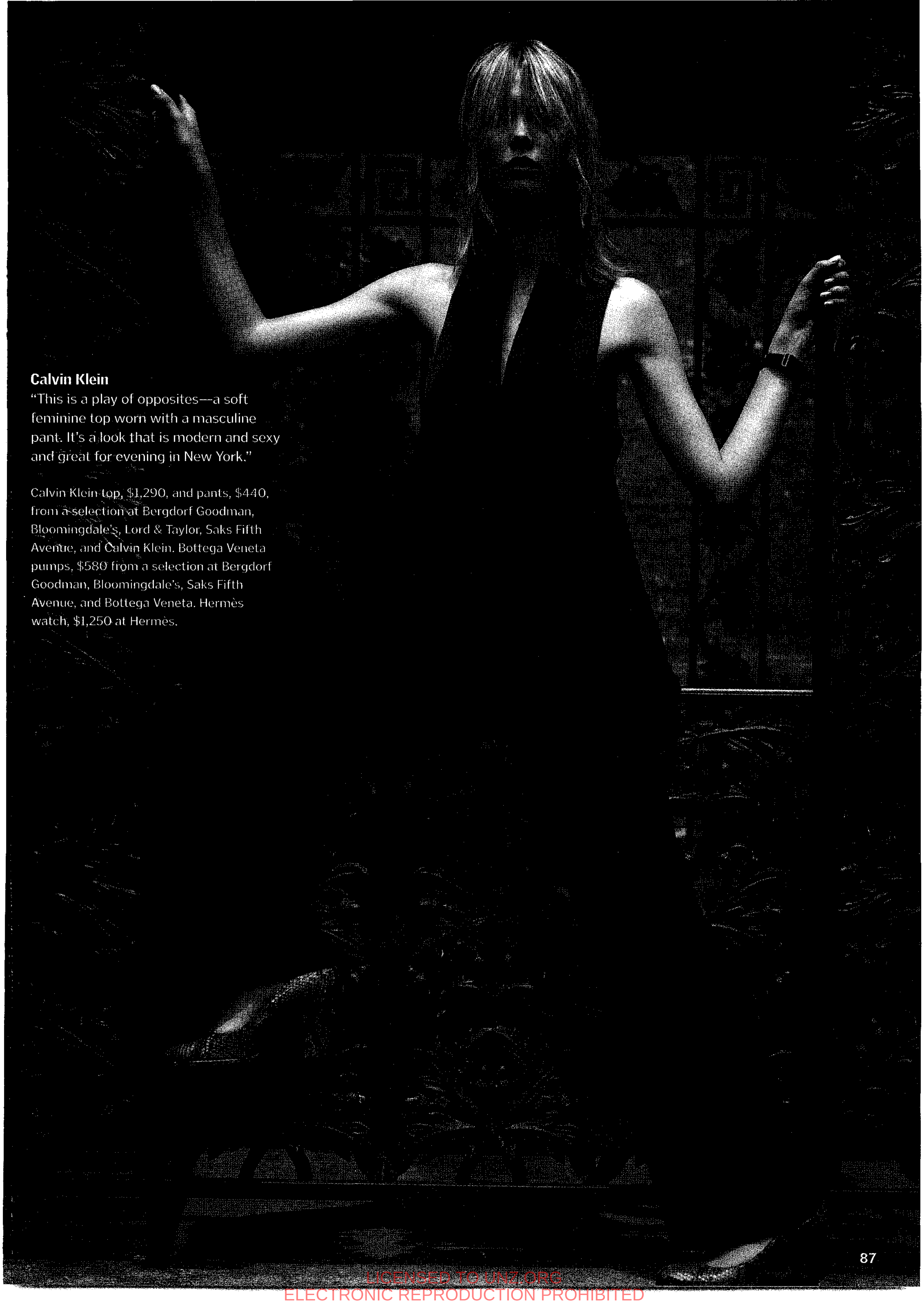
PHOTOGRAPHED BY
TODD BARRY
Fashion Editor: **Evyan Metzner**
Makeup: **Janeen Witherspoon**
Hair: **Max Pinnell for Bumble + Bumble**
Fashion Assistant: **Wendy Levy**
Location: **Elizabeth Street Gallery**



Tom Ford for YSL Rive Gauche

"This is the time to be chic, to really wear elegant clothes—why should women only be beautiful at night?"

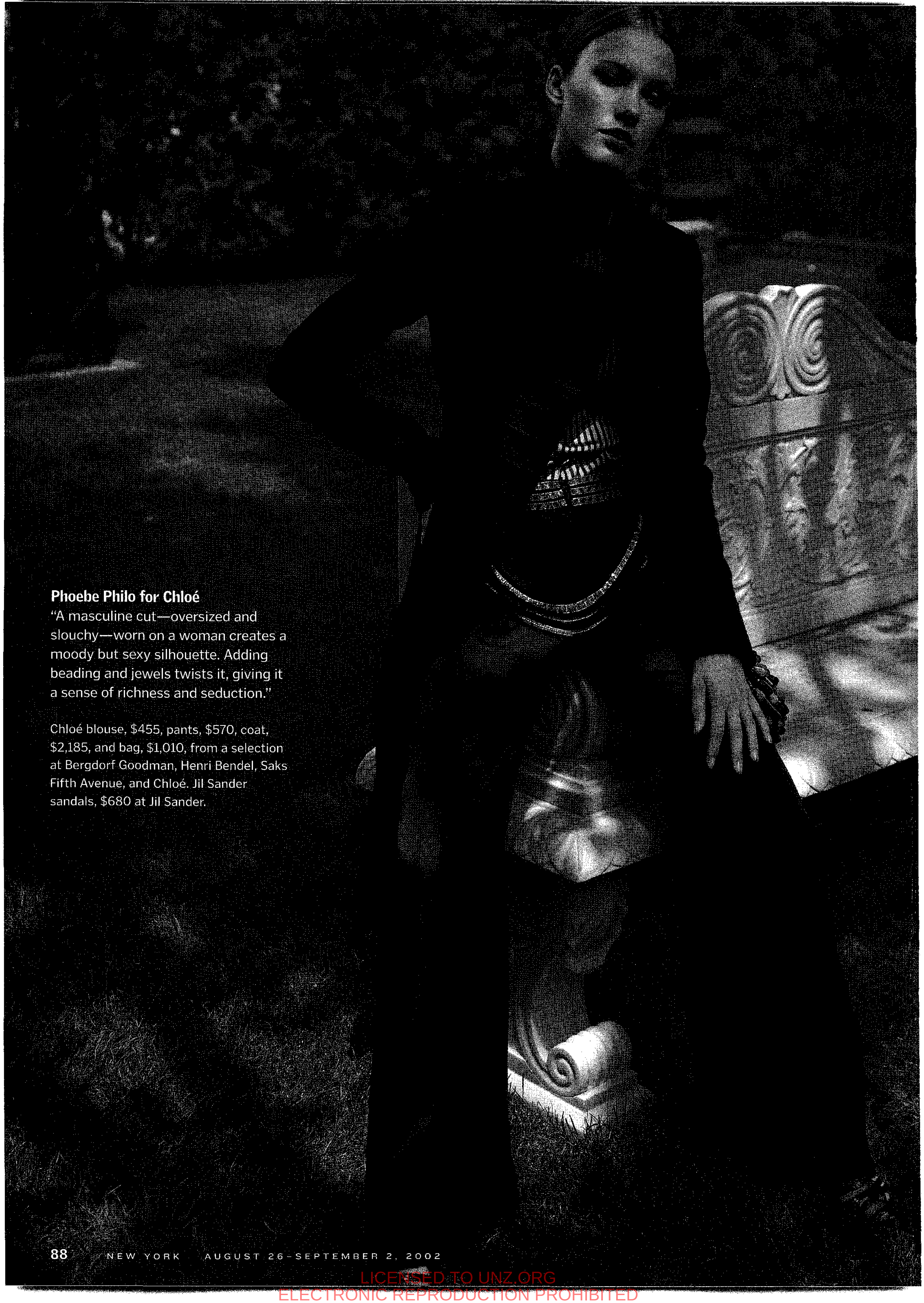
Tom Ford for Yves Saint Laurent Rive Gauche jacket, $1,595, fishnet tank, $375, and skirt, $995, at Bergdorf Goodman and Yves Saint Laurent Rive Gauche. Vintage ring, $2,850 at Terry Rodgers & Melody. Christian Louboutin pumps, $475 at Christian Louboutin. Fogal hosiery, $40 at Fogal of Switzerland.



Calvin Klein

"This is a play of opposites—a soft feminine top worn with a masculine pant. It's a look that is modern and sexy and great for evening in New York."

Calvin Klein top, $1,290, and pants, $440, from a selection at Bergdorf Goodman, Bloomingdale's, Lord & Taylor, Saks Fifth Avenue, and Calvin Klein. Bottega Veneta pumps, $580 from a selection at Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue, and Bottega Veneta. Hermès watch, $1,250 at Hermès.



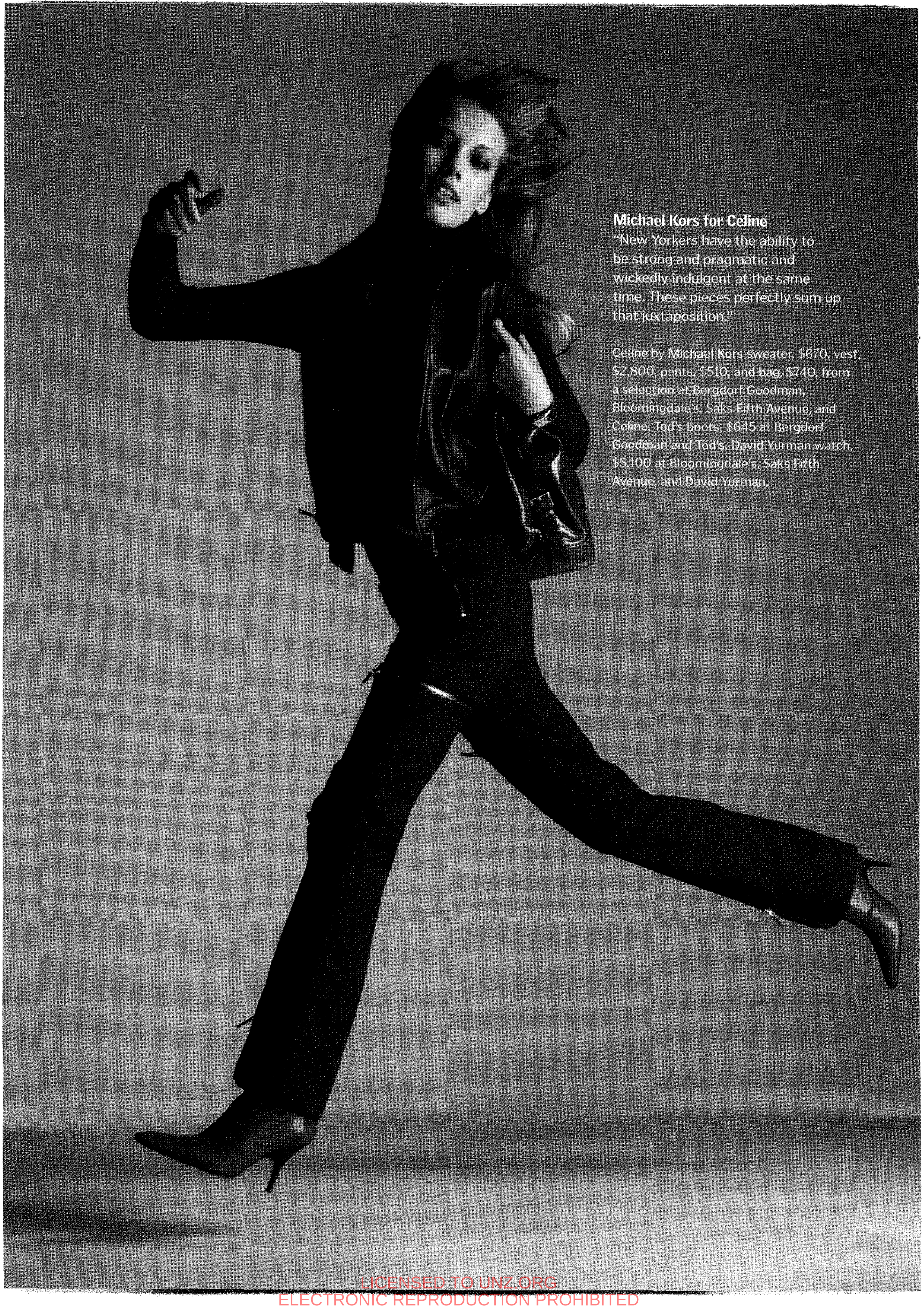
Phoebe Philo for Chloé

"A masculine cut—oversized and slouchy—worn on a woman creates a moody but sexy silhouette. Adding beading and jewels twists it, giving it a sense of richness and seduction."

Chloé blouse, $455, pants, $570, coat, $2,185, and bag, $1,010, from a selection at Bergdorf Goodman, Henri Bendel, Saks Fifth Avenue, and Chloé. Jil Sander sandals, $680 at Jil Sander.

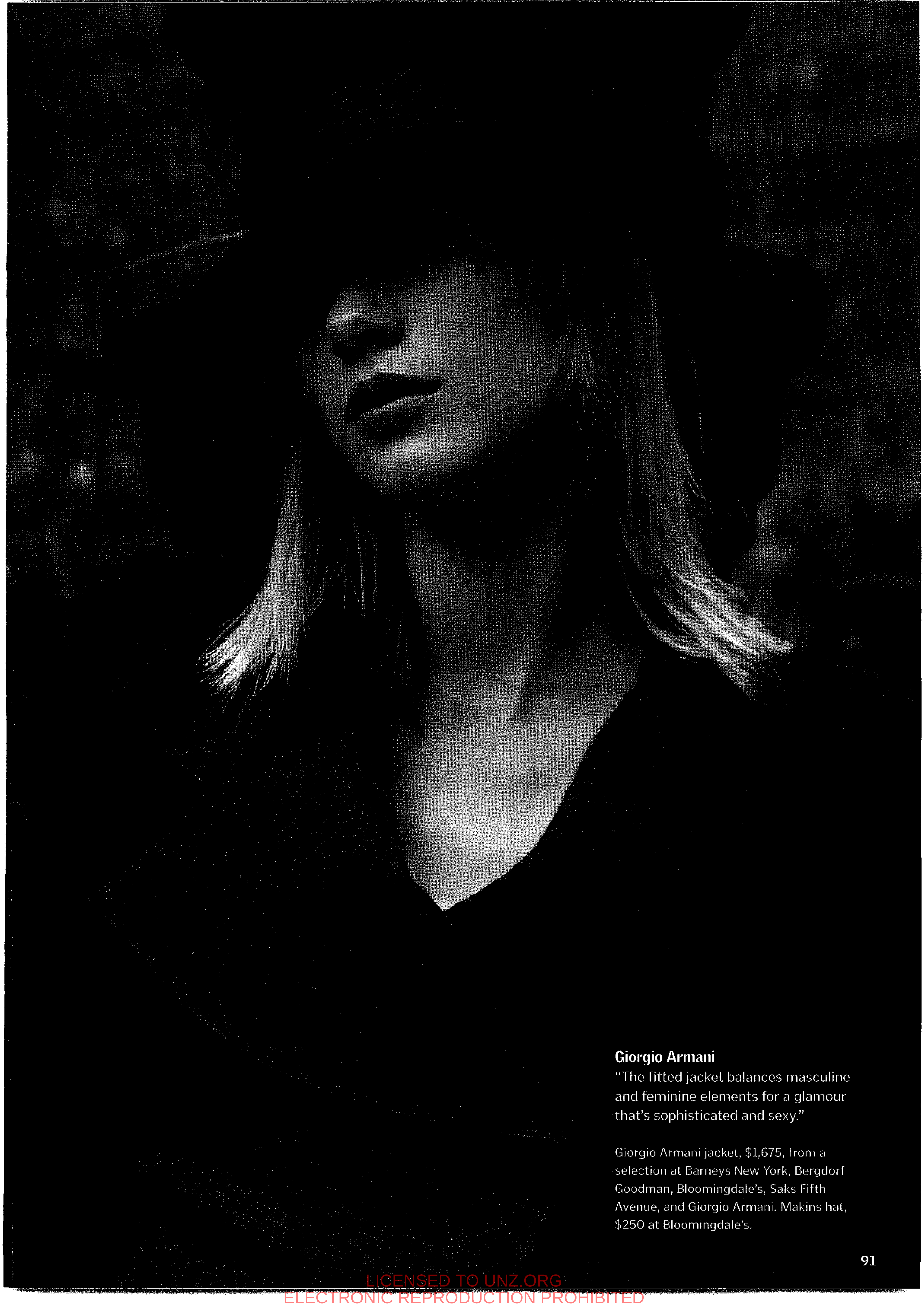
Marc Jacobs for Louis Vuitton
"I love the eclectic mix of ideas in this look. The slim vulture-feather skirt, as light as air, paired with the heavy, felted, voluminous unisex parka. It's penthouse and pavement!"

Louis Vuitton parka, $3,730, skirt, $7,450, and top, $425, at Louis Vuitton. Dior Fine Jewelry ring, $4,200 at Dior Fine Jewelry.



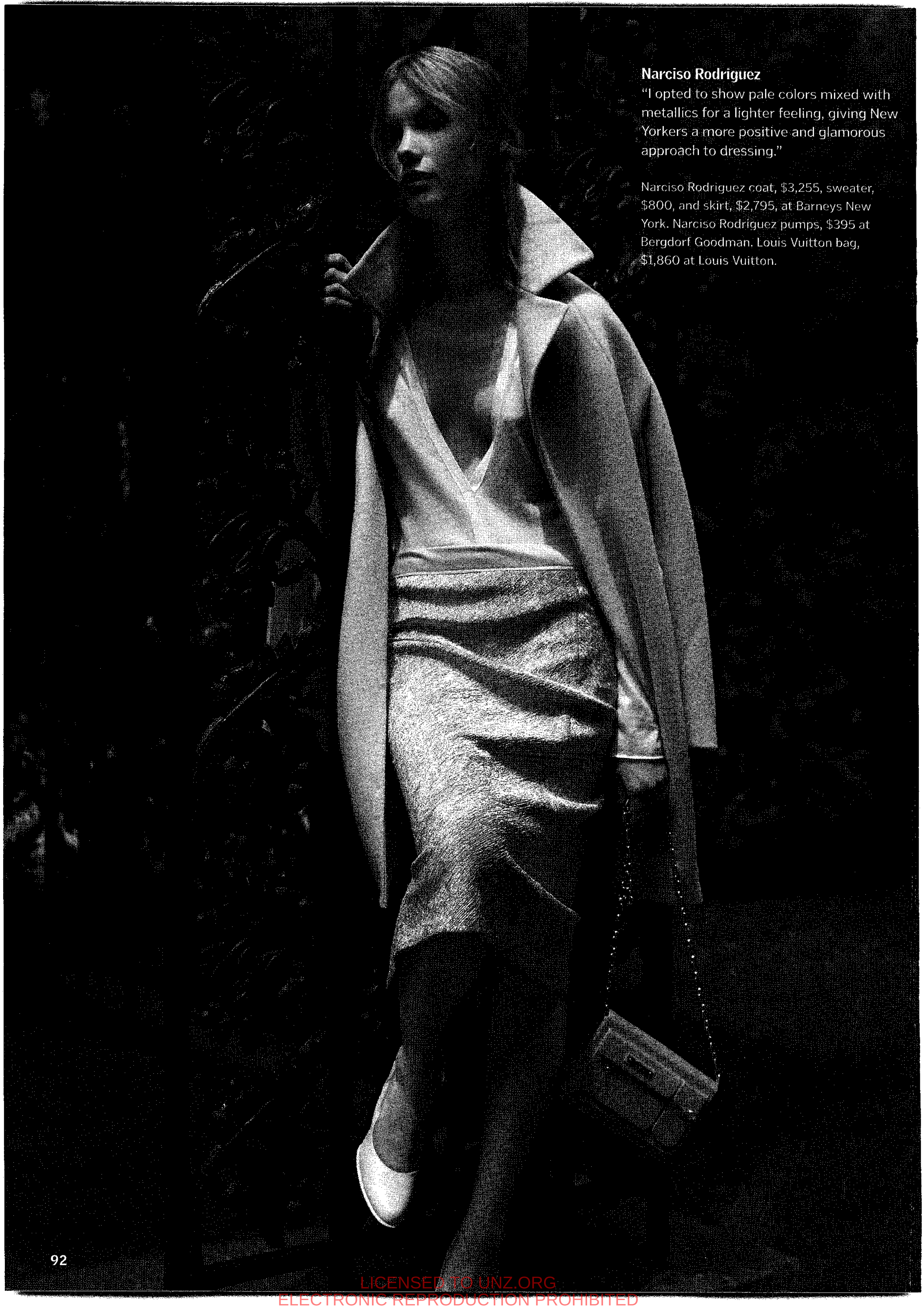
Michael Kors for Celine
"New Yorkers have the ability to be strong and pragmatic and wickedly indulgent at the same time. These pieces perfectly sum up that juxtaposition."

Celine by Michael Kors sweater, $670, vest, $2,800, pants, $510, and bag, $740, from a selection at Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue, and Celine. Tod's boots, $645 at Bergdorf Goodman and Tod's. David Yurman watch, $5,100 at Bloomingdale's, Saks Fifth Avenue, and David Yurman.



Giorgio Armani
“The fitted jacket balances masculine and feminine elements for a glamour that’s sophisticated and sexy.”

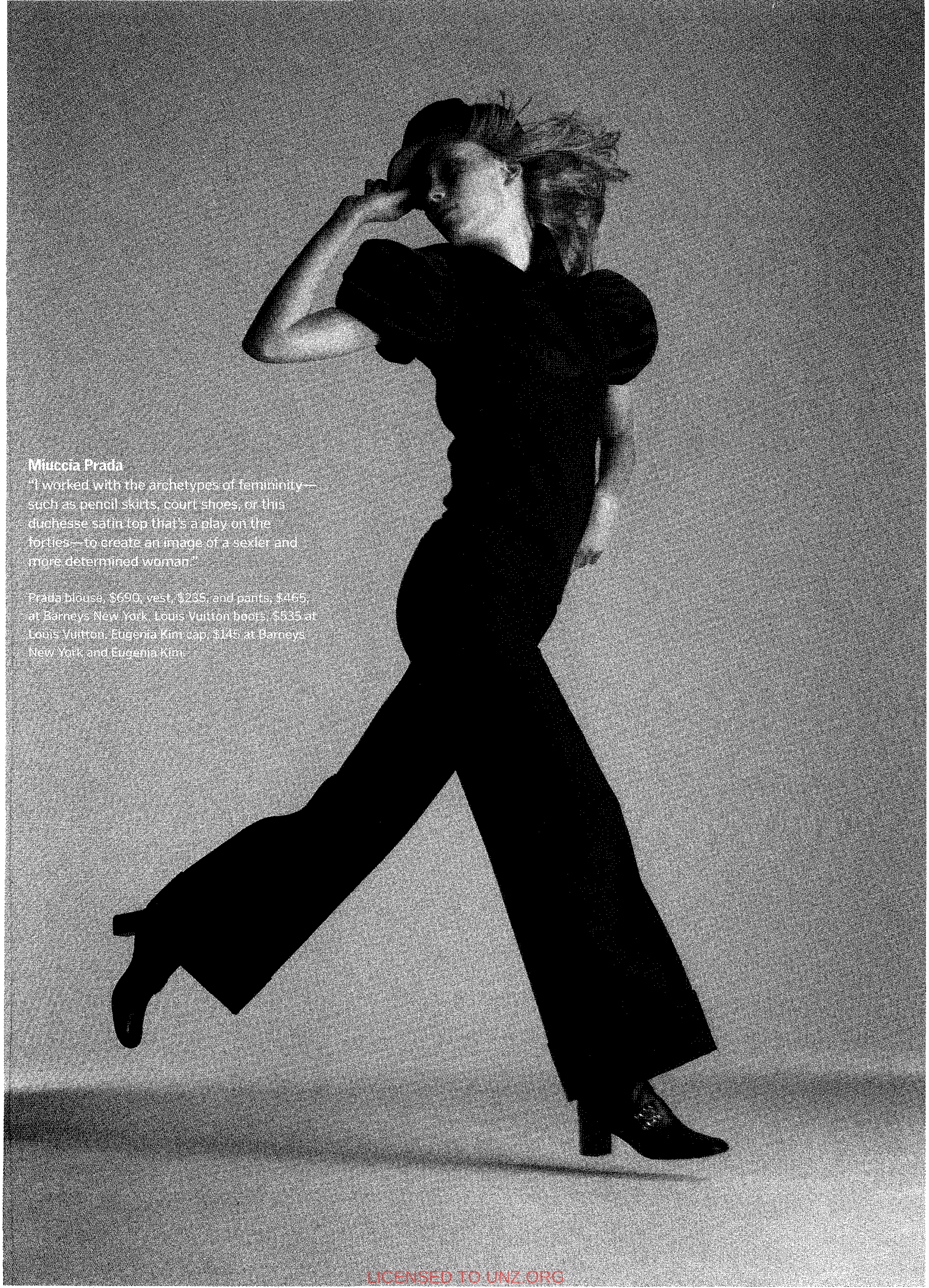
Giorgio Armani jacket, $1,675, from a selection at Barneys New York, Bergdorf Goodman, Bloomingdale’s, Saks Fifth Avenue, and Giorgio Armani. Makins hat, $250 at Bloomingdale’s.



Narciso Rodriguez

"I opted to show pale colors mixed with metallics for a lighter feeling, giving New Yorkers a more positive and glamorous approach to dressing."

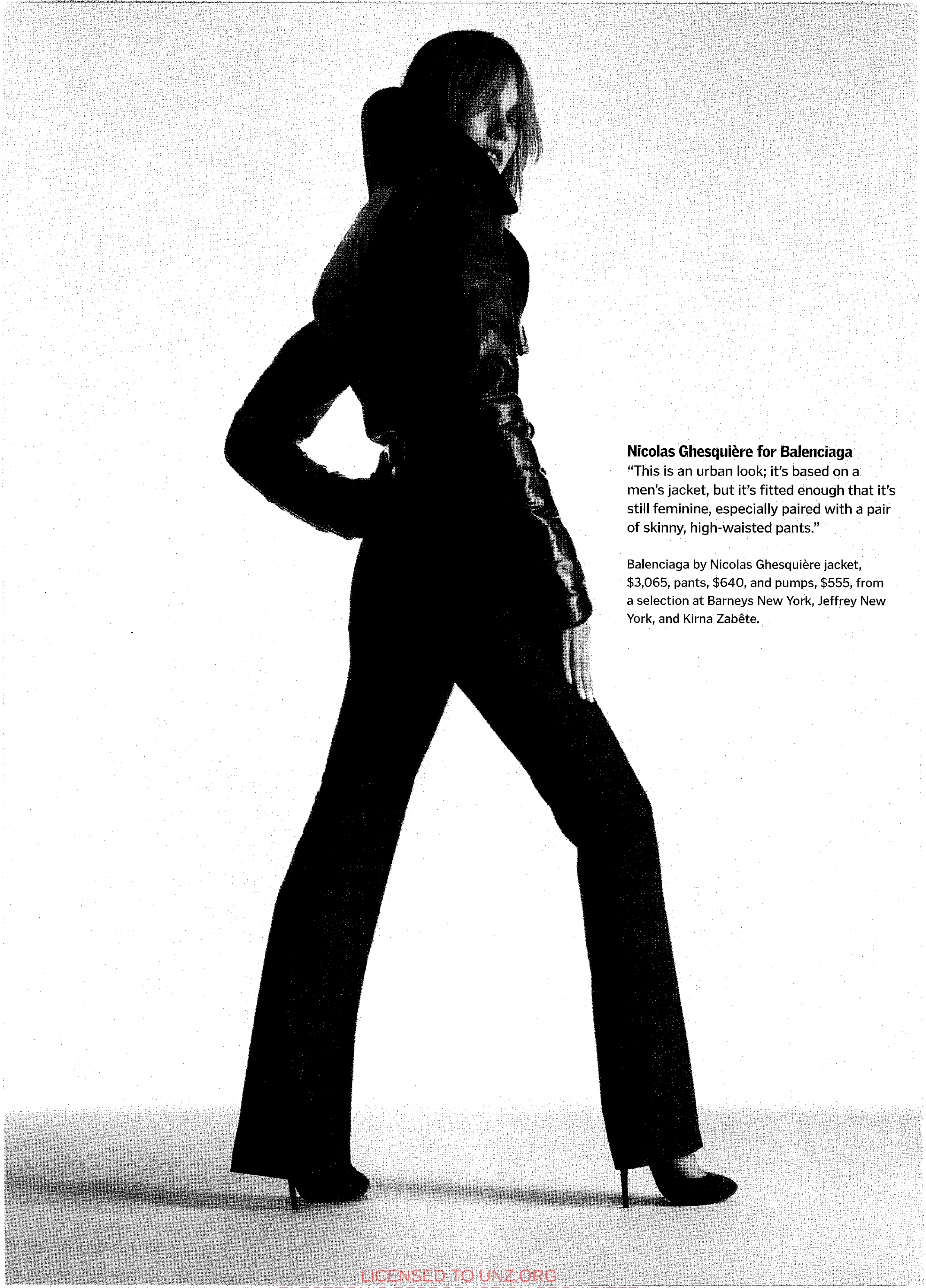
Narciso Rodriguez coat, $3,255, sweater, $800, and skirt, $2,795, at Barneys New York. Narciso Rodriguez pumps, $395 at Bergdorf Goodman. Louis Vuitton bag, $1,860 at Louis Vuitton.



Miuccia Prada

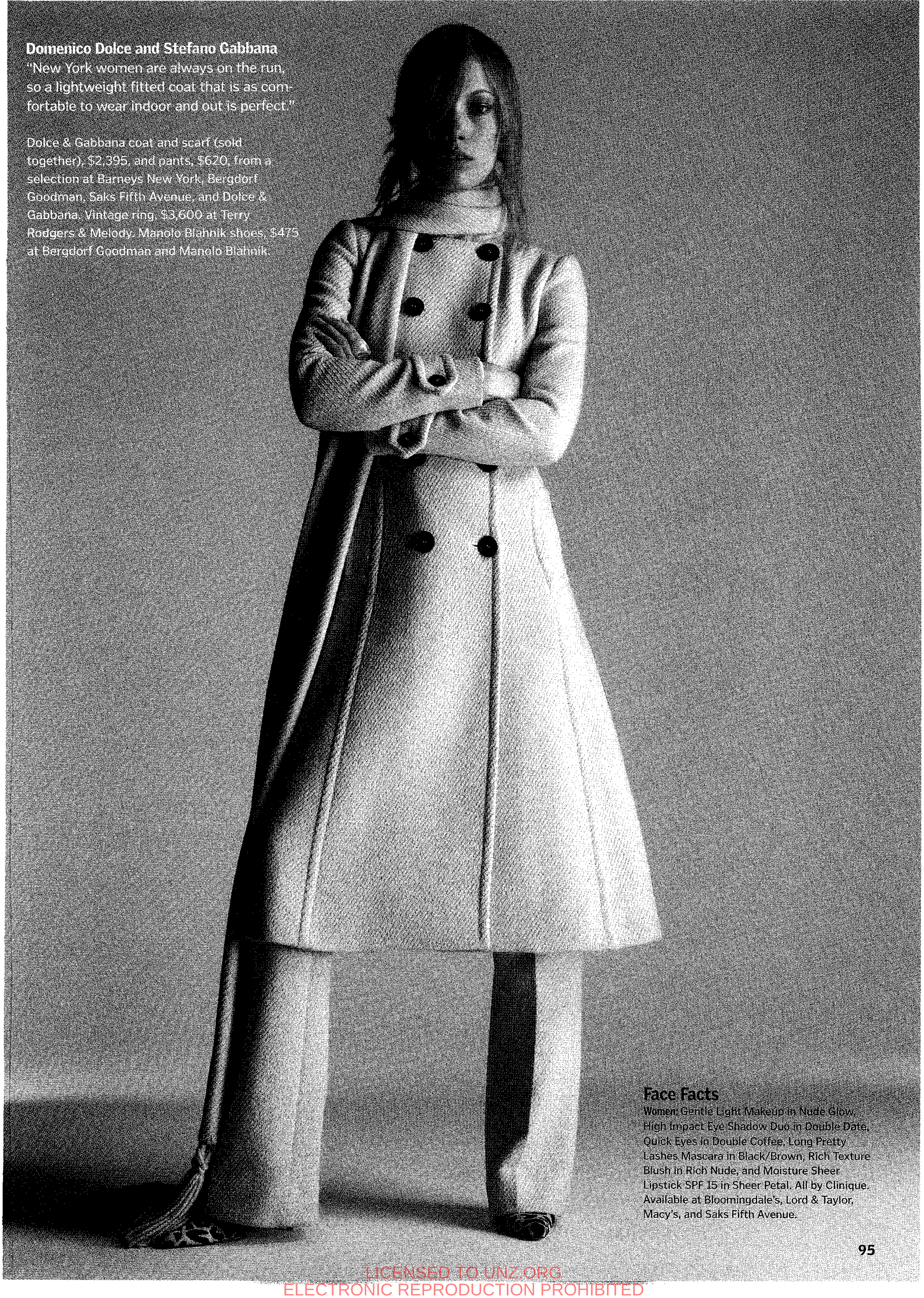
"I worked with the archetypes of femininity—such as pencil skirts, court shoes, or this duchesse satin top that's a play on the forties—to create an image of a sexier and more determined woman."

Prada blouse, $690, vest, $235, and pants, $465, at Barneys New York. Louis Vuitton boots, $535 at Louis Vuitton. Eugenia Kim cap, $145 at Barneys New York and Eugenia Kim.



Nicolas Ghesquière for Balenciaga
"This is an urban look; it's based on a men's jacket, but it's fitted enough that it's still feminine, especially paired with a pair of skinny, high-waisted pants."

Balenciaga by Nicolas Ghesquière jacket, $3,065, pants, $640, and pumps, $555, from a selection at Barneys New York, Jeffrey New York, and Kirna Zabête.

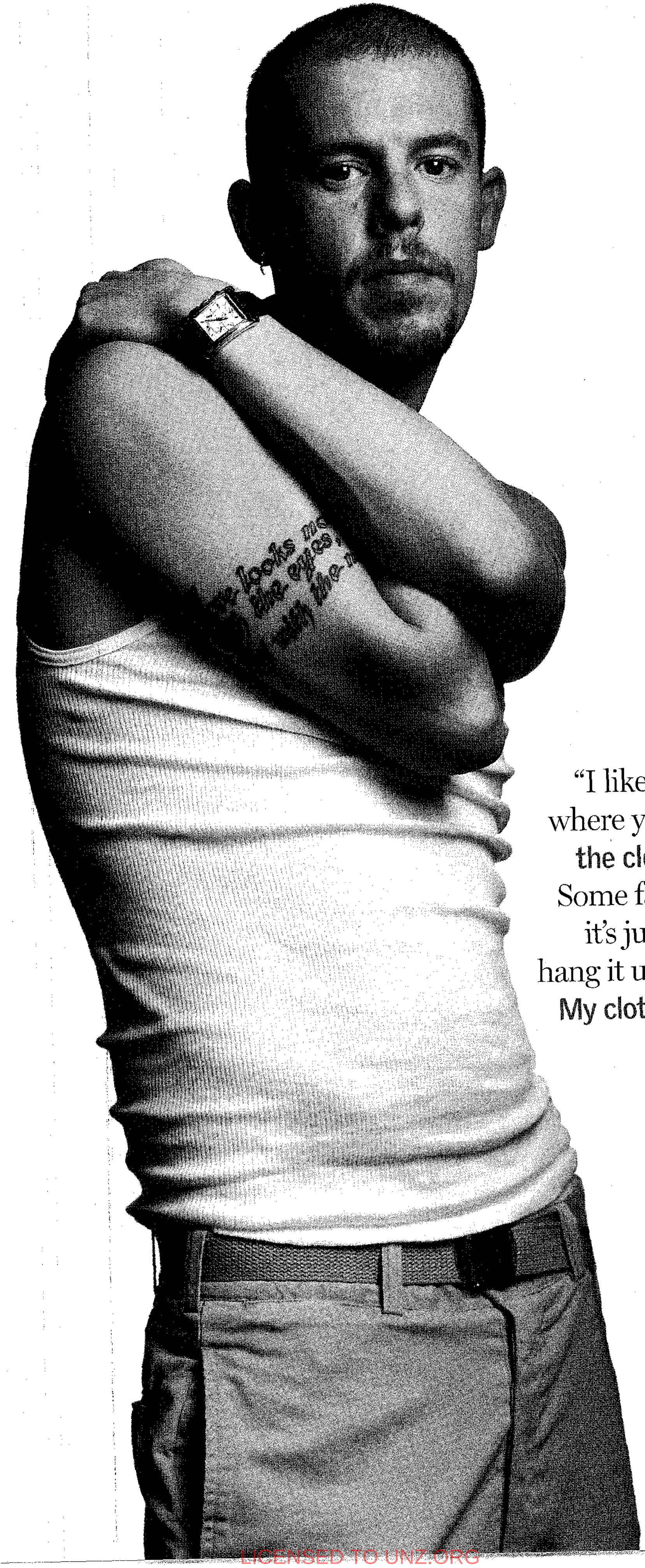


Domenico Dolce and Stefano Gabbana
"New York women are always on the run, so a lightweight fitted coat that is as comfortable to wear indoor and out is perfect."

Dolce & Gabbana coat and scarf (sold together), $2,395, and pants, $620, from a selection at Barneys New York, Bergdorf Goodman, Saks Fifth Avenue, and Dolce & Gabbana. Vintage ring, $3,600 at Terry Rodgers & Melody. Manolo Blahnik shoes, $475 at Bergdorf Goodman and Manolo Blahnik.

Face Facts

Women: Gentle Light Makeup in Nude Glow, High Impact Eye Shadow Duo in Double Date, Quick Eyes in Double Coffee, Long Pretty Lashes Mascara in Black/Brown, Rich Texture Blush in Rich Nude, and Moisture Sheer Lipstick SPF 15 in Sheer Petal. All by Clinique. Available at Bloomingdale's, Lord & Taylor, Macy's, and Saks Fifth Avenue.



"I like to create things
where you can **make
the clothes yours.**
Some fashion, it's like
it's just art: You could
hang it up in a frame.
My clothes aren't like that."

Alexander The Great

On the day his new flagship store opened in the meatpacking district, Alexander McQueen found time for a light lunch at the Park with his friend Liv Tyler, with whom he shares a passion for the city and a persistent craving for nicotine. ARIEL LEVY sits in.

New York: How did you two meet?

Liv Tyler: We met through an outfit—that red suit I wore to the premiere of *Lord of the Rings* in London.

Alexander McQueen: No, but we met years ago through Kate [Moss].

LT: Oh, my God, that's right! And Alexander almost beat up my boyfriend at that time, Joaquin Phoenix. He and Joaq had some beef or something. It was intense.

AM: She was just laughing! We saw each other around in London. It's not as wide there as it is here; people are quite close.

LT: I'm having a very stressful two weeks. It's so hot, and I'm quitting smoking. I smoked for eleven years, and you always think it's calming you; you have a fag when you're stressed out, and you're like, *Thank God!* But it's actually the opposite. It's like having a coke habit!

AM: Mmm. Five days here, then I'm back in a body bag. When I first came to New York, like fifteen years ago, I found it really hard: the pace, the partying. I would go from the plane to the club and so on.

LT: But that's just the fashion world, too.

AM: Yeah. But now I've grown up. . . . You find nice parts. Nice restaurants. Not the fashion restaurants. Ones that are round the corner and down the alleyway that only you and your friends know.

LT: I was born here. At Mount Sinai. I moved away and then lived here since the age of 11. I'm building a new house, and it's so exciting. But it's taking forever! It's been over a year. But there're cute guys working at the house.

AM: Oh, I'll be down there, then.

NY: Why did you choose this neighborhood for your store?

AM: I like to do things different from other people. If Jeffrey wasn't here, I'd *still* go here because I don't like to follow everyone else. There's no traffic in the meatpacking area—in fashion, we call people "traffic," all the people walking past your shop, like on Madison Avenue. But I think it adds atmosphere to my work if it's in a strange area. Even at night, when you've got the prostitutes, it's inspiring to me.

LT: Because real life is still happening.

AM: And there are no strollers.

LT: That says a lot about you. Instead of just caring about the moneymaking, you want to stand by what you believe in and what you want your clothes to look like.

AM: I think it's good for New Yorkers as well, because maybe they haven't been down to the meatpacking district because they're thinking, *Oh, all that sticky meat!* I enjoy it more every time I come. 'Cept I'm always working; I always have meetings backed up one after the other.

LT: What I like most about being in New York is that I can just be a normal person.

AM: Do you never get hassled?

LT: I do, but I'm quite eccentric, and I just run around and do all my things and go buy toilet paper. People look at me like I'm crazy. I have a driver for, like, sometimes if I have to go uptown. I like how unpredictable it is and how things can happen and affect your life. Here you have to see things, you have to help each other.

AM: Do you think New York is sort of an island of its own in America?

LT: I do.

AM: It feels really isolated.

LT: It's because there's so much diversity; there's so much in one place. People coming from all over the world to live these dreams. But it's not as bad as Hollywood. . . . We've been going upstate a lot. We have wild turkey and little baby deer. Apparently, the first week when the babies are born, the mothers, they go off on their own for the day—

AM: Facials, manicure, Brazilian—

LT: Sure enough, that night the mother came back—

AM: With a man!

LT: But it's nice to be back in the city. I think of it as a series of villages. I was in the East Village the other day, and I thought, *Oh, I love the East Village, even though it's changed so much.* There's an energy there that's nowhere else in the city. To me, one of the misconceptions is that people always think New Yorkers are really mean and cold—

AM: Well, you are!

LT: —and don't help each other, but I've always felt that people are more generous and loving here than anywhere else in the world. For me, that's been my experience.

NY: Tell us what you're excited about in fashion this fall.

LT: I think camel toes are going to come back into fashion!

[*Laughter.*]

NY: Is that what you'll be showcasing in your fall collection?

AM: It's very gothic. Very *Sleepy Hollow.* I like to create things where you can make the clothes yours. Some fashion, it's like it's just art; you could hang it up in a frame. My clothes aren't like that: You can make them your own—you can wear it.

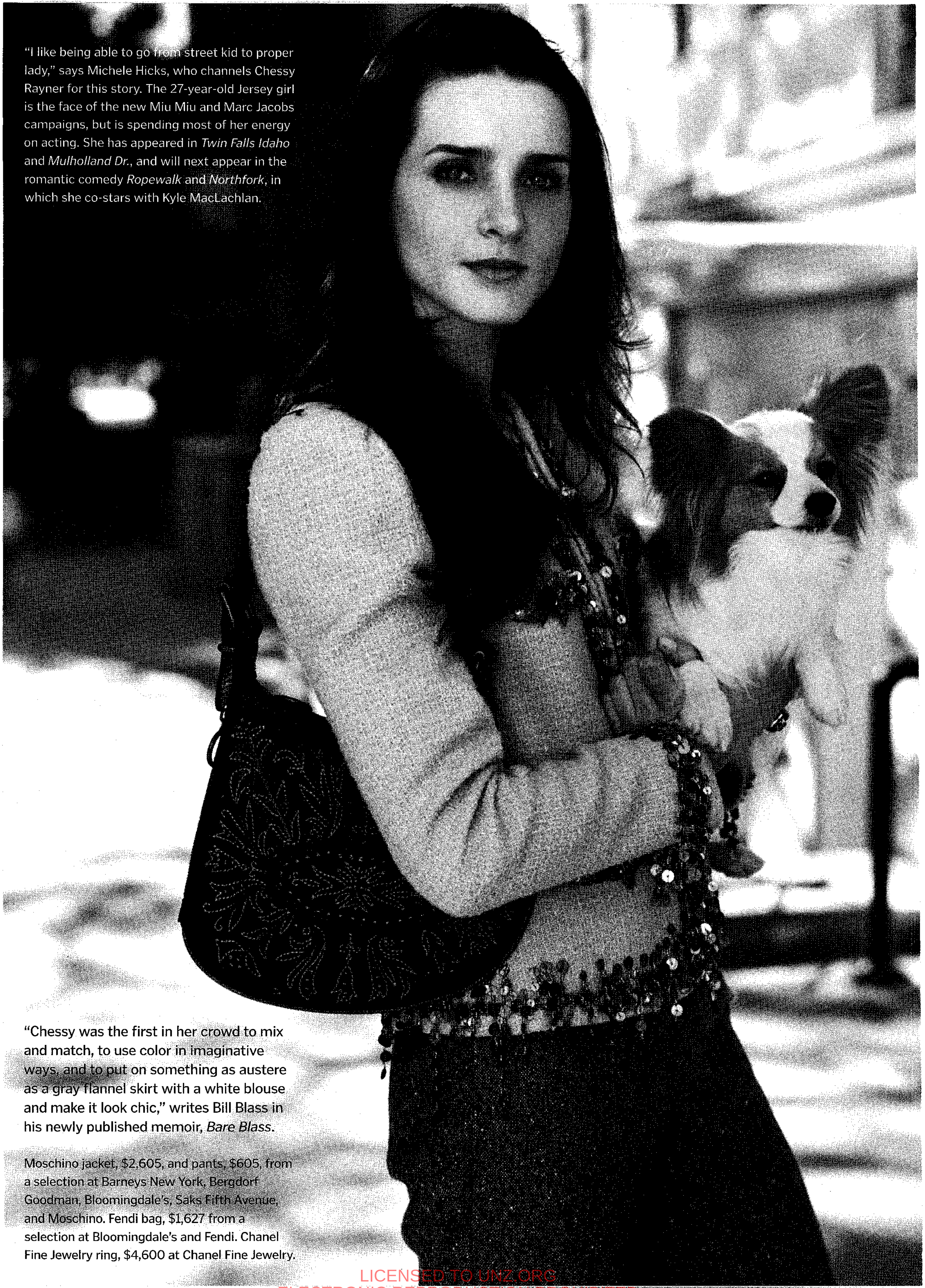
LT: Like when I saw that red suit in the look book, it looked really quite dramatic and the hair was really black and the makeup was really severe. But then when I put it on, it looked very soft because of the way I did my hair and makeup. It looked like me. Your trousers—oh, my God!

AM: She does good P.R. Do you mind if I smoke?

LT: No! I love it! Blow it all over me. Drench me in it!

AM: I will.

PHOTOGRAPHED BY ALBERT WATSON



"I like being able to go from street kid to proper lady," says Michele Hicks, who channels Chessy Rayner for this story. The 27-year-old Jersey girl is the face of the new Miu Miu and Marc Jacobs campaigns, but is spending most of her energy on acting. She has appeared in *Twin Falls Idaho* and *Mulholland Dr.*, and will next appear in the romantic comedy *Ropewalk* and *Northfork*, in which she co-stars with Kyle MacLachlan.

"Chessy was the first in her crowd to mix and match, to use color in imaginative ways, and to put on something as austere as a gray flannel skirt with a white blouse and make it look chic," writes Bill Blass in his newly published memoir, *Bare Blass*.

Moschino jacket, $2,605, and pants, $605, from a selection at Barneys New York, Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue, and Moschino. Fendi bag, $1,627 from a selection at Bloomingdale's and Fendi. Chanel Fine Jewelry ring, $4,600 at Chanel Fine Jewelry.

Playing Chessy

The late Chessy Rayner bedazzled Bill Blass, astounded Arnold Scaasi, and was admired by just about everyone else as a style icon. With her trademark look—daring color, ornate patterns, rich jewels—back on fashion's agenda, we pay homage to a woman whose sense of style was as playful as it was perfect. BY AMY LAROCCA

"SOMETIMES WOMEN WHO AREN'T what you'd call very pretty develop great style," says Kenneth Jay Lane, the jewelry designer. "And Chessy had style."

Chessy—Chesbrough Lewis Hall Rayner—was famous for it. She wore color, she wore caftans, she pioneered the concept of mixing high and low, and she famously declared that there'd be nothing more divine than to decorate her Stanford White Southampton house entirely from Sears, Roebuck. "Not everything has to be refined," she once told a reporter. "That's too easy and too boring. I like amusing things, funny things, offbeat things. In fact, if anything, I wish my taste were even more offbeat."

Born in Ohio in 1931 to a famous society beauty, she had a gardenia-scented youth, marked with finishing school, debutante balls, and a marriage to a handsome stockbroker. She was, to say the least, connected: lunches at the Colony, weekends in Southampton, vacations spent lounging by Oscar de la Renta's pool in Santo Domingo. Yet Rayner wanted never to be dismissed as a professional eater of lunch. "I'm not a society person," she explained once to the *Daily News*. "I work for a living. I'm a decorator. That's how I pay the rent."

Before her death from lung cancer in 1998, Rayner distinguished herself on a number of fronts. She worked for *Ladies' Home Journal* and *Glamour* before becoming a fashion editor at *Vogue*. In 1967, she joined forces with her friend Mica Ertegun and founded MAC II, a decorating agency that took on, among other things, the apartments of Bill Blass and Arnold Scaasi. "Not everything had to be a million dollars," Ertegun explains of the pair's aesthetic. "If you have good taste, you can find good things anywhere."

No matter what she was doing, however, Rayner looked great, mixing high-Wasp style—well-cut suits, A-line skirts, crisp blouses—with the ethnic bohemianism that colored so much of the sixties. "When she was having chemotherapy, well, nobody wore a turban better than she did," says Lane. "I said to her, 'Chesbrough, you should always wear a turban.' And she said, 'Don't I know it.' "

Rayner was one of the first New Yorkers to wear the swirling psychedelia of Zandra Rhodes and was hopelessly devoted to the draped, Grecian couture of Madame Grès. "You needed a diagram to figure those things out," says Nan Kempner, "but Chessy always pulled it off. It was innate with her." She never threw anything out, so the permutations were endless. During the eighties, she'd pull out old Rhodes, mining for "vintage" in her own closet.

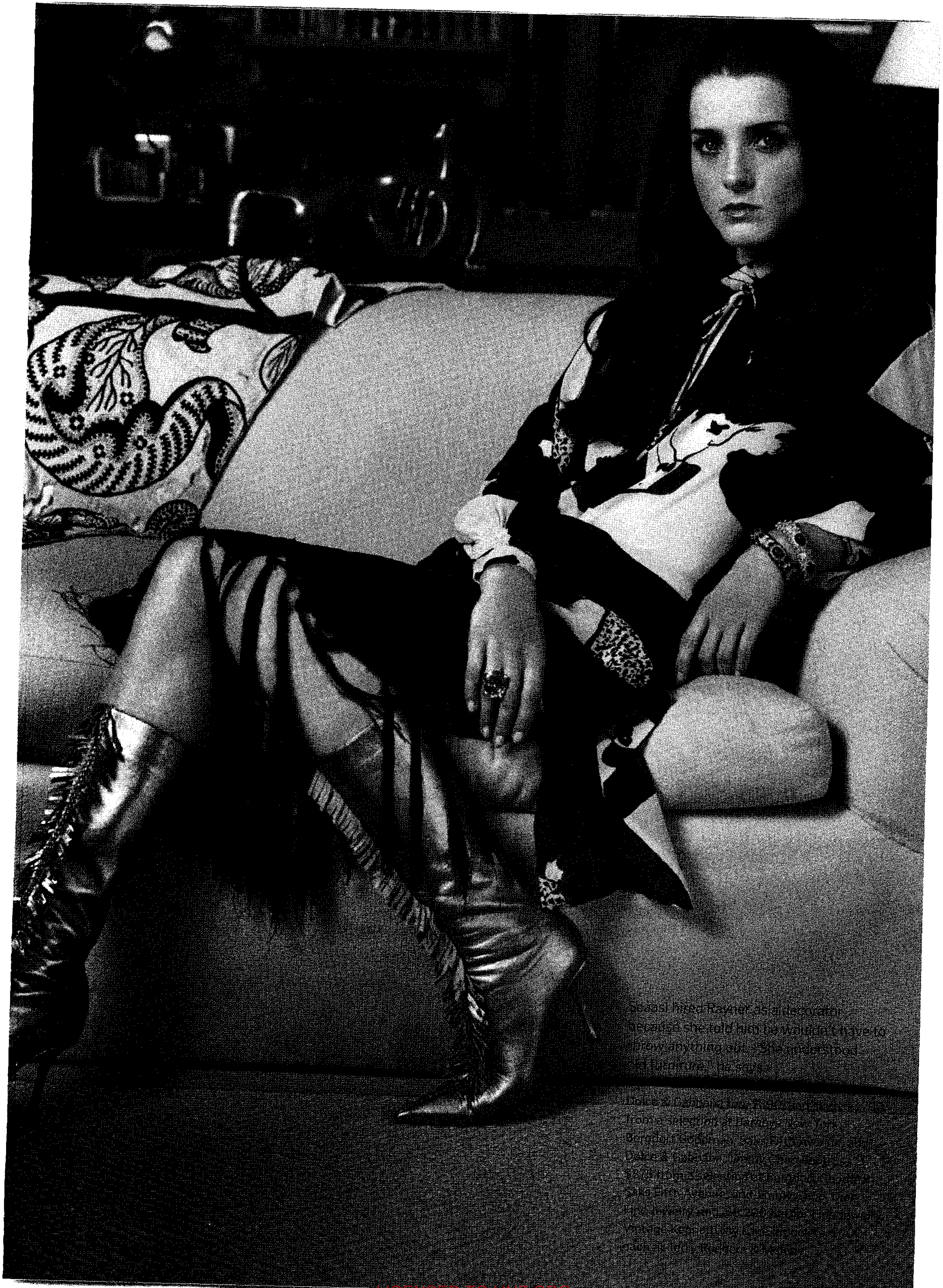
Lars Nilsson, creative director at Bill Blass, loves to visit the archives for pictures of Chessy. "I love her mix of bold jewels or embroidery. In fashion, it's great when people embrace your designs and clothing, but it can help you move forward, too, to see that Chessy Rayner bought that skirt or that blouse."

PHOTOGRAPHED BY
NOE DE WITT

Fashion Editor: **Evyan Metzner**
Makeup: **Mally Roncal for Contact**
Hair: **Roque at See Management**
Fashion Assistant: **Wendy Levy**

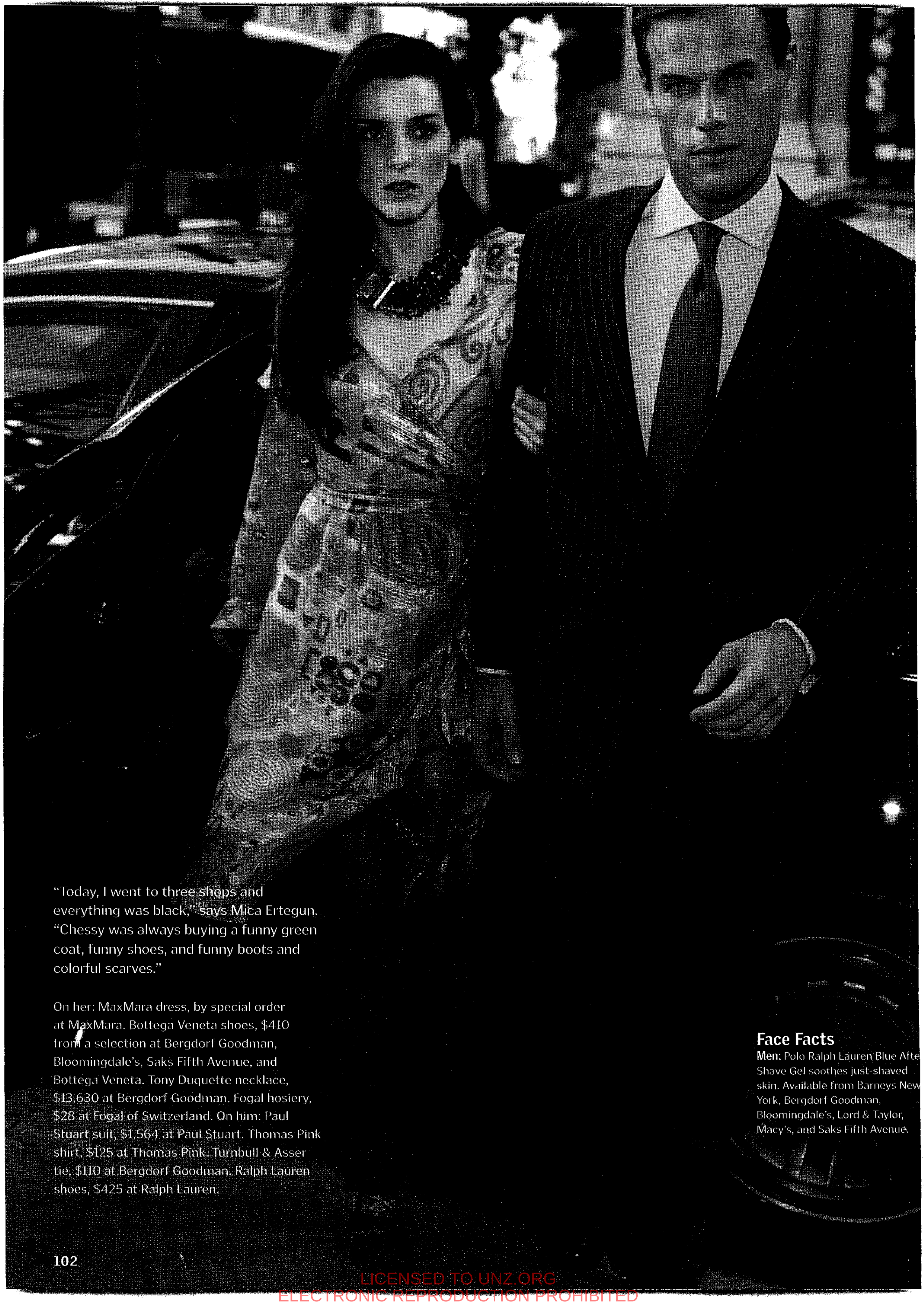
"She was always so appropriate," says Arnold Scaasi. "Once, we were in St. Petersburg and she had the most beautiful sturdy shoes for sightseeing. And then, when it came time for lunch, she would change into perfect shoes. She was all woman."

Tom Ford for Yves Saint Laurent Rive Gauche coat (sold with belt), $7,995, sandals, $495, and sunglasses, $230. All at Yves Saint Laurent Rive Gauche. Sunglasses also at Henri Bendel and Saks Fifth Avenue. Sandals also at Bergdorf Goodman and Saks Fifth Avenue. Bottega Veneta bag, $880 from a selection at Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue, and Bottega Veneta. Chanel Fine Jewelry ring, $72,500 at Chanel Fine Jewelry.



Scaasi hired Rayner as a decorator because she told him he wouldn't have to throw anything out. "She understood old furniture," he says.

Dolce & Gabbana [illegible] from a selection at Barneys New York, Bergdorf Goodman, Saks [illegible]. Dolce & Gabbana [illegible] $870 [illegible] Saks Fifth Avenue and [illegible] Fine Jewelry and [illegible] Vintage Kenneth Jay Lane [illegible] Rodeo [illegible]

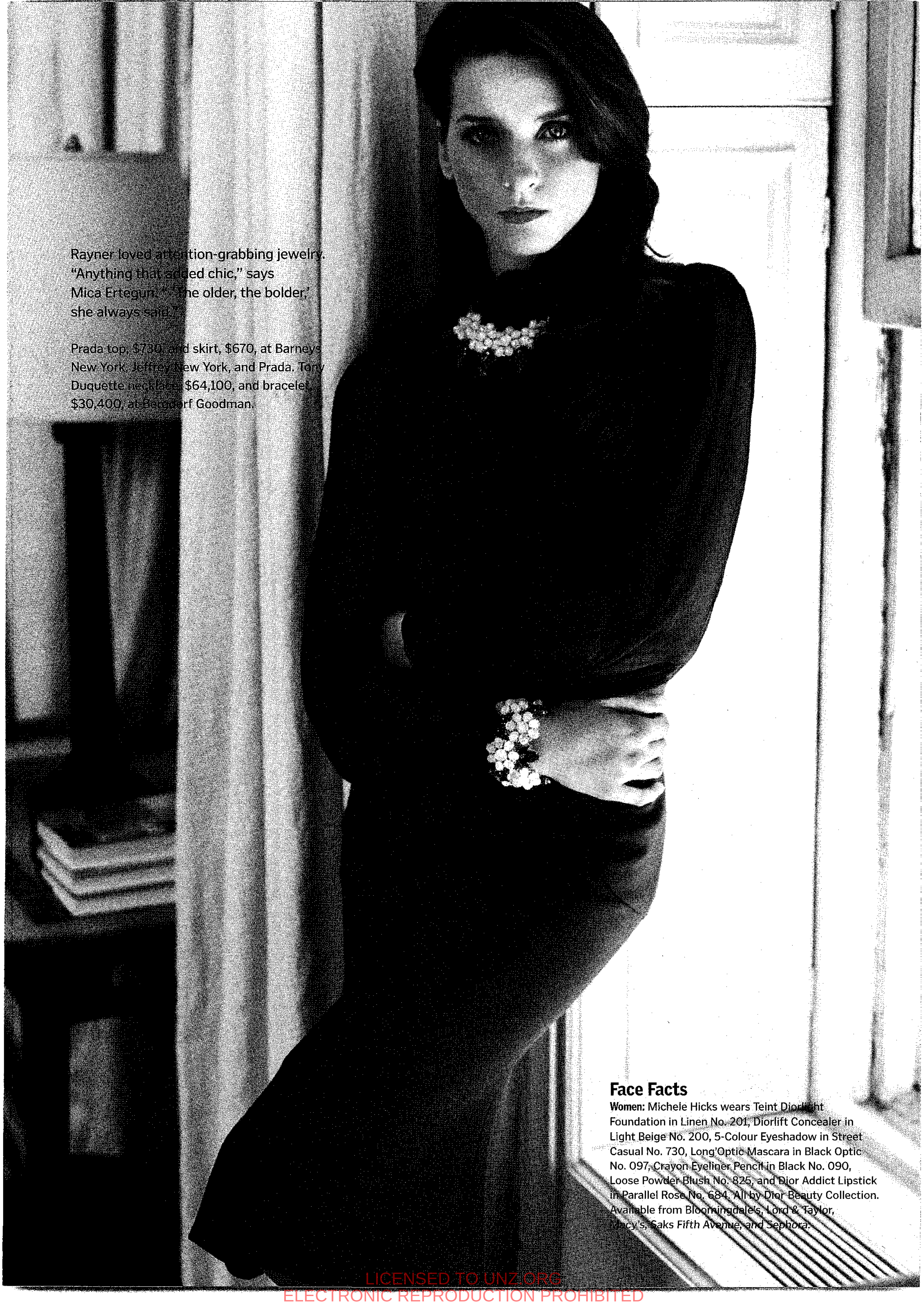


"Today, I went to three shops and everything was black," says Mica Ertegun. "Chessy was always buying a funny green coat, funny shoes, and funny boots and colorful scarves."

On her: MaxMara dress, by special order at MaxMara. Bottega Veneta shoes, $410 from a selection at Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue, and Bottega Veneta. Tony Duquette necklace, $13,630 at Bergdorf Goodman. Fogal hosiery, $28 at Fogal of Switzerland. On him: Paul Stuart suit, $1,564 at Paul Stuart. Thomas Pink shirt, $125 at Thomas Pink. Turnbull & Asser tie, $110 at Bergdorf Goodman. Ralph Lauren shoes, $425 at Ralph Lauren.

Face Facts

Men: Polo Ralph Lauren Blue Afte Shave Gel soothes just-shaved skin. Available from Barneys New York, Bergdorf Goodman, Bloomingdale's, Lord & Taylor, Macy's, and Saks Fifth Avenue.

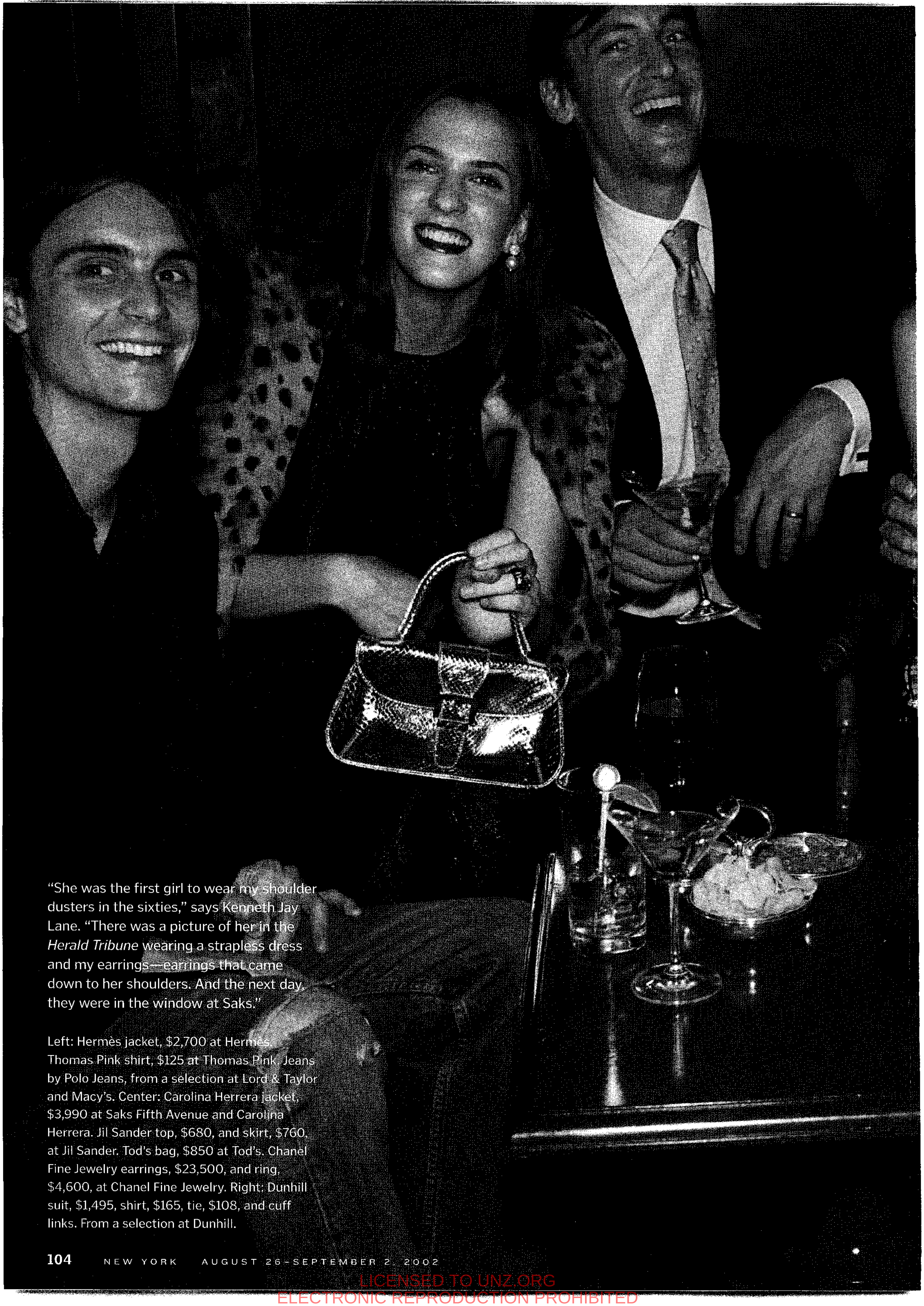


Rayner loved attention-grabbing jewelry. "Anything that added chic," says Mica Ertegun. "'The older, the bolder,' she always said."

Prada top, $730, and skirt, $670, at Barneys New York, Jeffrey New York, and Prada. Tony Duquette necklace, $64,100, and bracelet, $30,400, at Bergdorf Goodman.

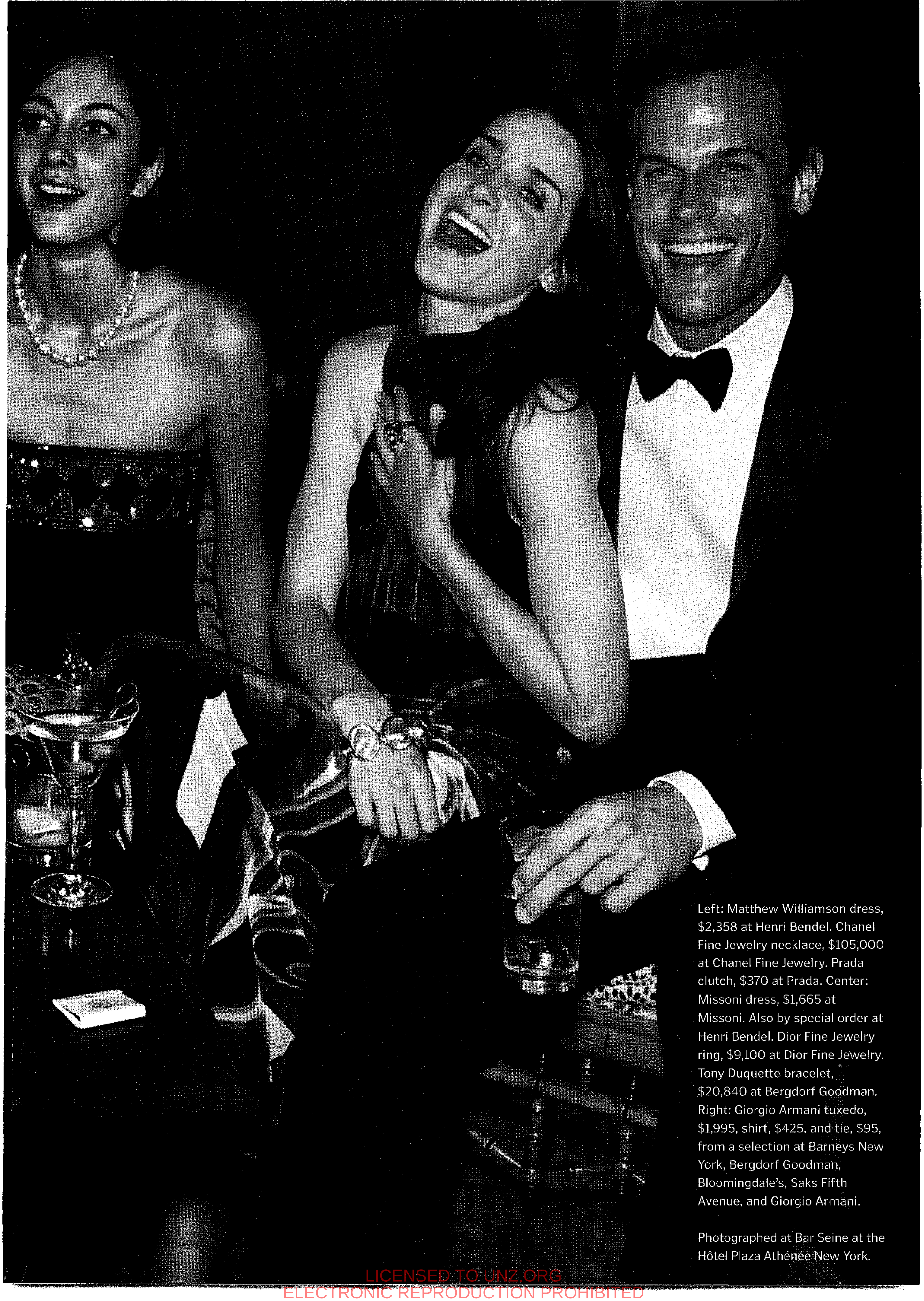
Face Facts

Women: Michele Hicks wears Teint Diorlight Foundation in Linen No. 201, Diorlift Concealer in Light Beige No. 200, 5-Colour Eyeshadow in Street Casual No. 730, Long'Optic Mascara in Black Optic No. 097, Crayon Eyeliner Pencil in Black No. 090, Loose Powder Blush No. 825, and Dior Addict Lipstick in Parallel Rose No. 684. All by Dior Beauty Collection. Available from Bloomingdale's, Lord & Taylor, Macy's, Saks Fifth Avenue, and Sephora.



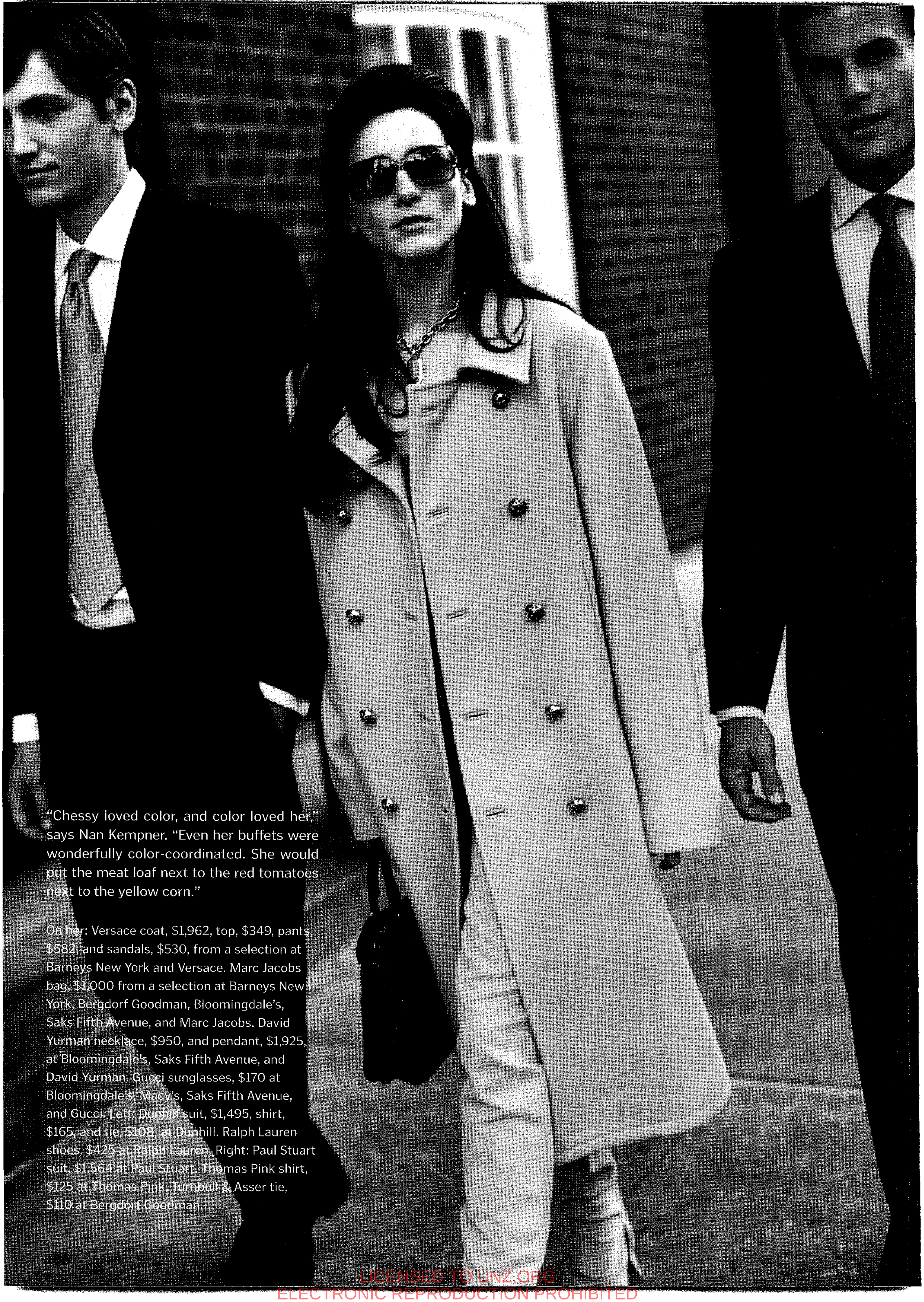
"She was the first girl to wear my shoulder dusters in the sixties," says Kenneth Jay Lane. "There was a picture of her in the *Herald Tribune* wearing a strapless dress and my earrings—earrings that came down to her shoulders. And the next day, they were in the window at Saks."

Left: Hermès jacket, $2,700 at Hermès. Thomas Pink shirt, $125 at Thomas Pink. Jeans by Polo Jeans, from a selection at Lord & Taylor and Macy's. Center: Carolina Herrera jacket, $3,990 at Saks Fifth Avenue and Carolina Herrera. Jil Sander top, $680, and skirt, $760, at Jil Sander. Tod's bag, $850 at Tod's. Chanel Fine Jewelry earrings, $23,500, and ring, $4,600, at Chanel Fine Jewelry. Right: Dunhill suit, $1,495, shirt, $165, tie, $108, and cuff links. From a selection at Dunhill.



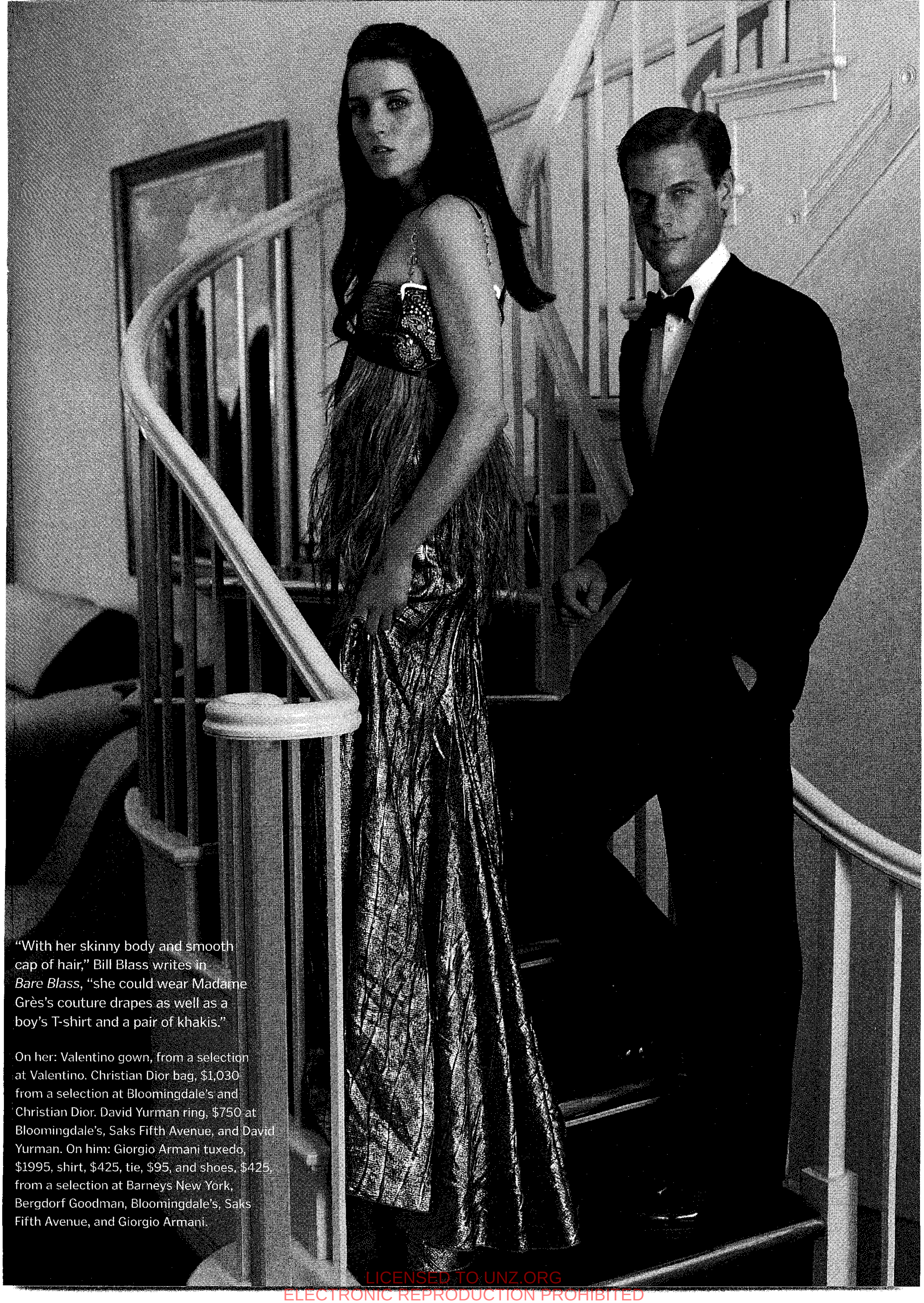
Left: Matthew Williamson dress, $2,358 at Henri Bendel. Chanel Fine Jewelry necklace, $105,000 at Chanel Fine Jewelry. Prada clutch, $370 at Prada. Center: Missoni dress, $1,665 at Missoni. Also by special order at Henri Bendel. Dior Fine Jewelry ring, $9,100 at Dior Fine Jewelry. Tony Duquette bracelet, $20,840 at Bergdorf Goodman. Right: Giorgio Armani tuxedo, $1,995, shirt, $425, and tie, $95, from a selection at Barneys New York, Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue, and Giorgio Armani.

Photographed at Bar Seine at the Hôtel Plaza Athénée New York.



"Chessy loved color, and color loved her," says Nan Kempner. "Even her buffets were wonderfully color-coordinated. She would put the meat loaf next to the red tomatoes next to the yellow corn."

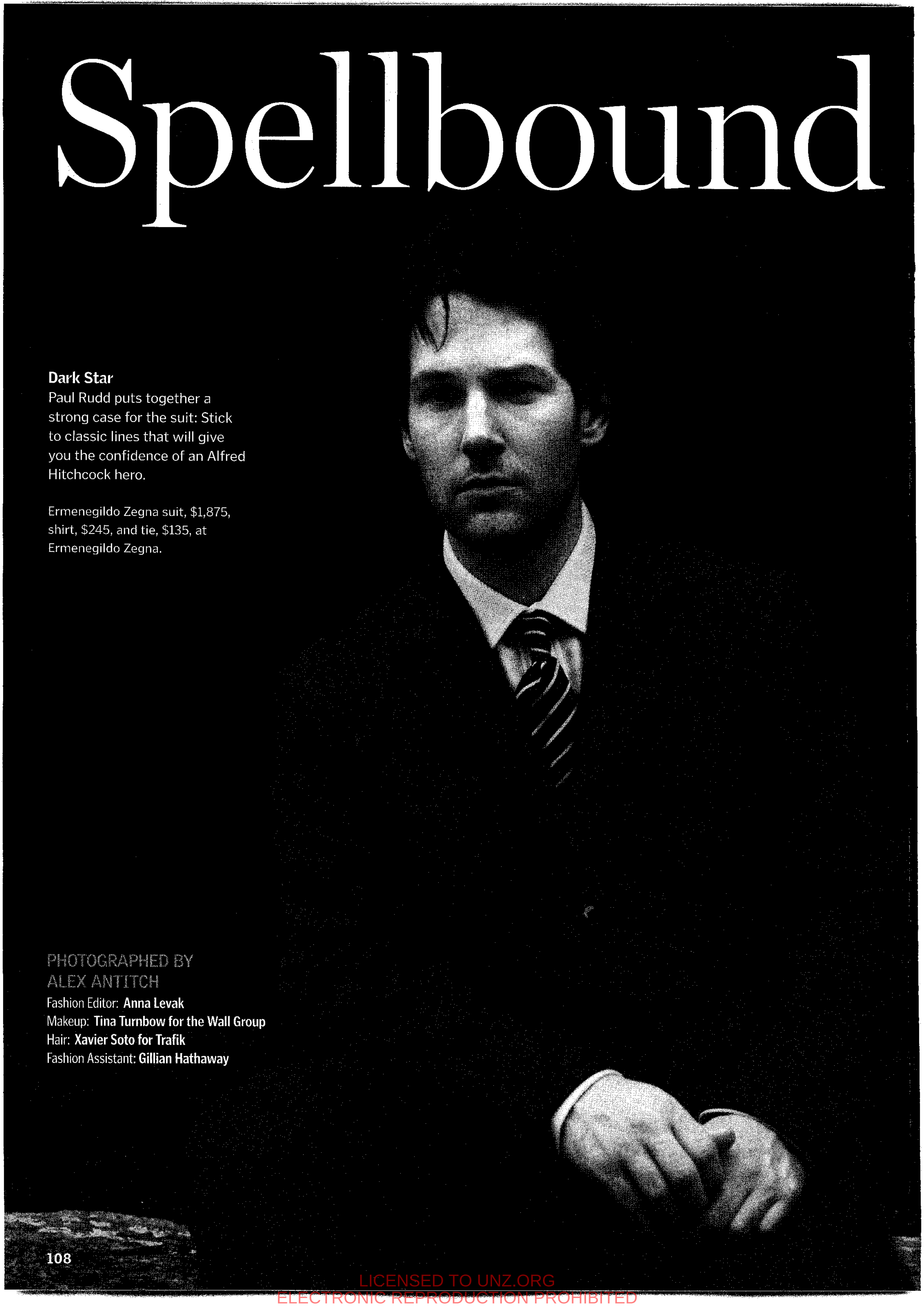
On her: Versace coat, $1,962, top, $349, pants, $582, and sandals, $530, from a selection at Barneys New York and Versace. Marc Jacobs bag, $1,000 from a selection at Barneys New York, Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue, and Marc Jacobs. David Yurman necklace, $950, and pendant, $1,925, at Bloomingdale's, Saks Fifth Avenue, and David Yurman. Gucci sunglasses, $170 at Bloomingdale's, Macy's, Saks Fifth Avenue, and Gucci. Left: Dunhill suit, $1,495, shirt, $165, and tie, $108, at Dunhill. Ralph Lauren shoes, $425 at Ralph Lauren. Right: Paul Stuart suit, $1,564 at Paul Stuart. Thomas Pink shirt, $125 at Thomas Pink. Turnbull & Asser tie, $110 at Bergdorf Goodman.



"With her skinny body and smooth cap of hair," Bill Blass writes in *Bare Blass*, "she could wear Madame Grès's couture drapes as well as a boy's T-shirt and a pair of khakis."

On her: Valentino gown, from a selection at Valentino. Christian Dior bag, $1,030 from a selection at Bloomingdale's and Christian Dior. David Yurman ring, $750 at Bloomingdale's, Saks Fifth Avenue, and David Yurman. On him: Giorgio Armani tuxedo, $1995, shirt, $425, tie, $95, and shoes, $425, from a selection at Barneys New York, Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue, and Giorgio Armani.

Spellbound

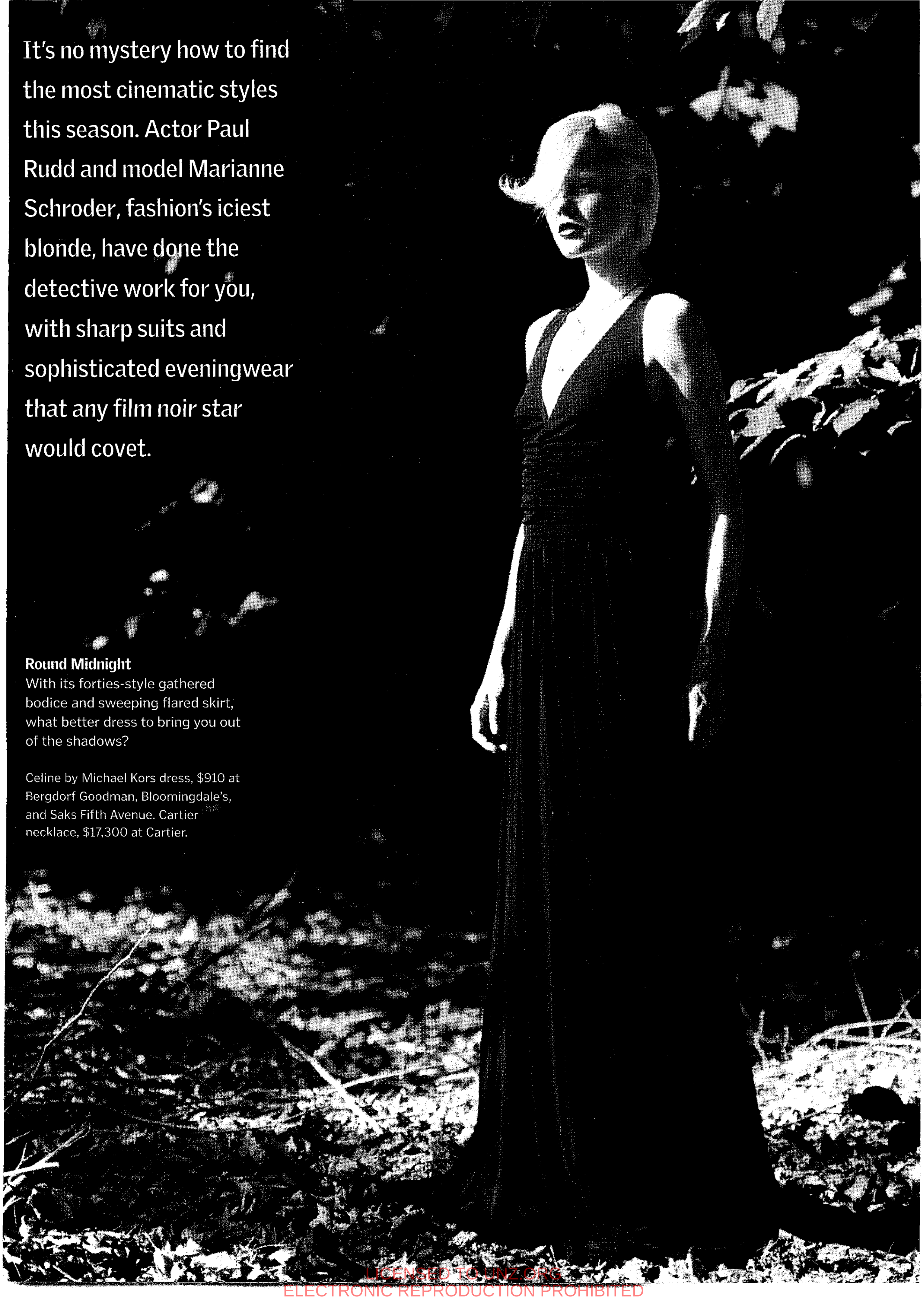


Dark Star
Paul Rudd puts together a strong case for the suit: Stick to classic lines that will give you the confidence of an Alfred Hitchcock hero.

Ermenegildo Zegna suit, $1,875, shirt, $245, and tie, $135, at Ermenegildo Zegna.

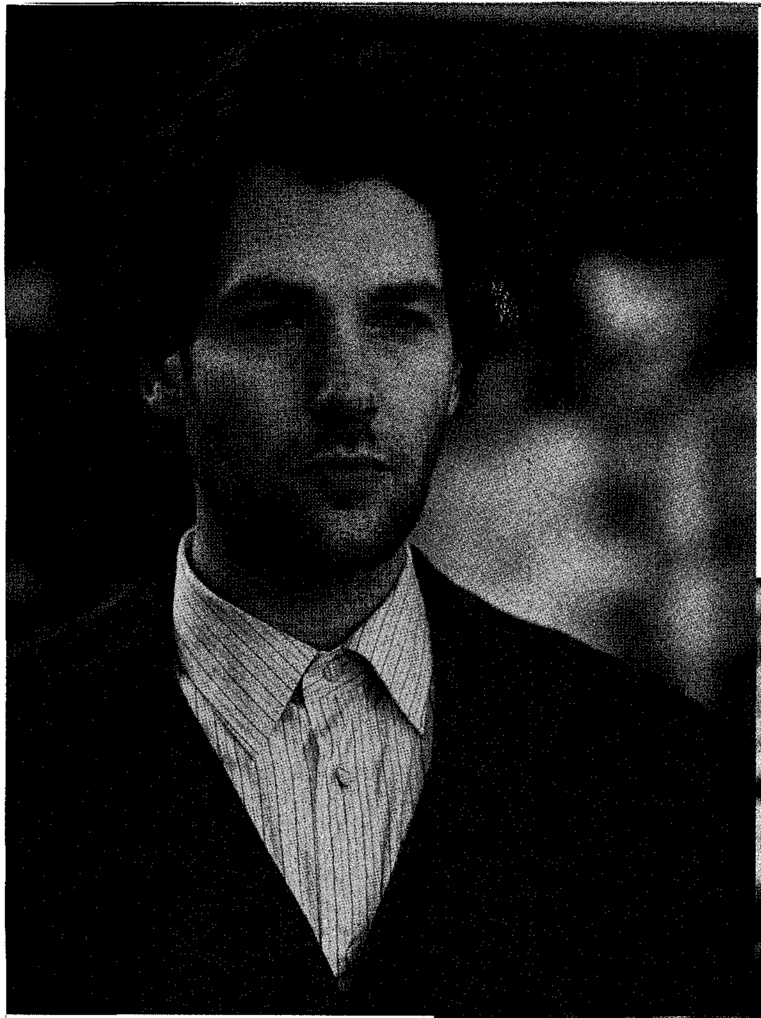
PHOTOGRAPHED BY
ALEX ANTITCH
Fashion Editor: **Anna Levak**
Makeup: **Tina Turnbow for the Wall Group**
Hair: **Xavier Soto for Trafik**
Fashion Assistant: **Gillian Hathaway**

It's no mystery how to find the most cinematic styles this season. Actor Paul Rudd and model Marianne Schroder, fashion's iciest blonde, have done the detective work for you, with sharp suits and sophisticated eveningwear that any film noir star would covet.



Round Midnight
With its forties-style gathered bodice and sweeping flared skirt, what better dress to bring you out of the shadows?

Celine by Michael Kors dress, $910 at Bergdorf Goodman, Bloomingdale's, and Saks Fifth Avenue. Cartier necklace, $17,300 at Cartier.



Under Surveillance

Looking for a way to keep all eyes on you? Perk up a sober gray tweed coat with a splash of color.

Jil Sander coat, $1,440, and cardigan, $590, at Jil Sander. Prada shirt, $360 at Prada.

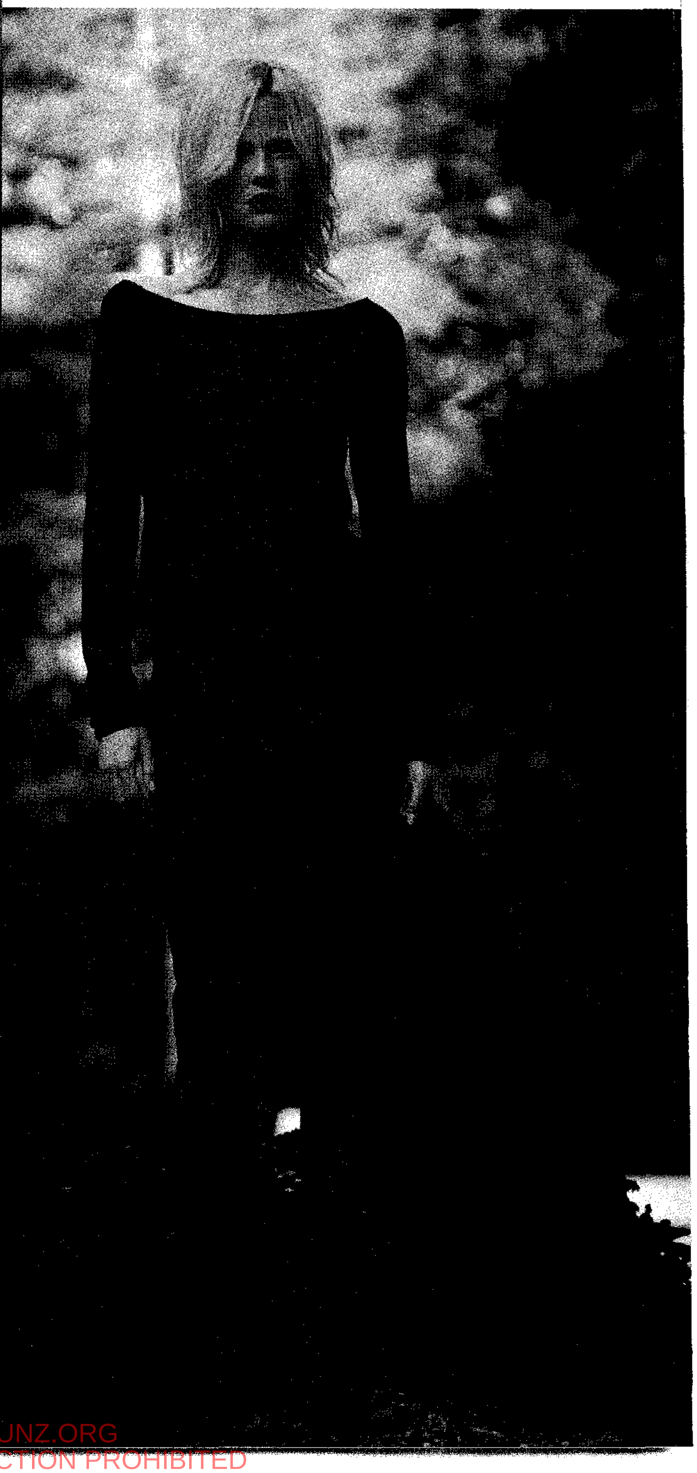
Face Facts

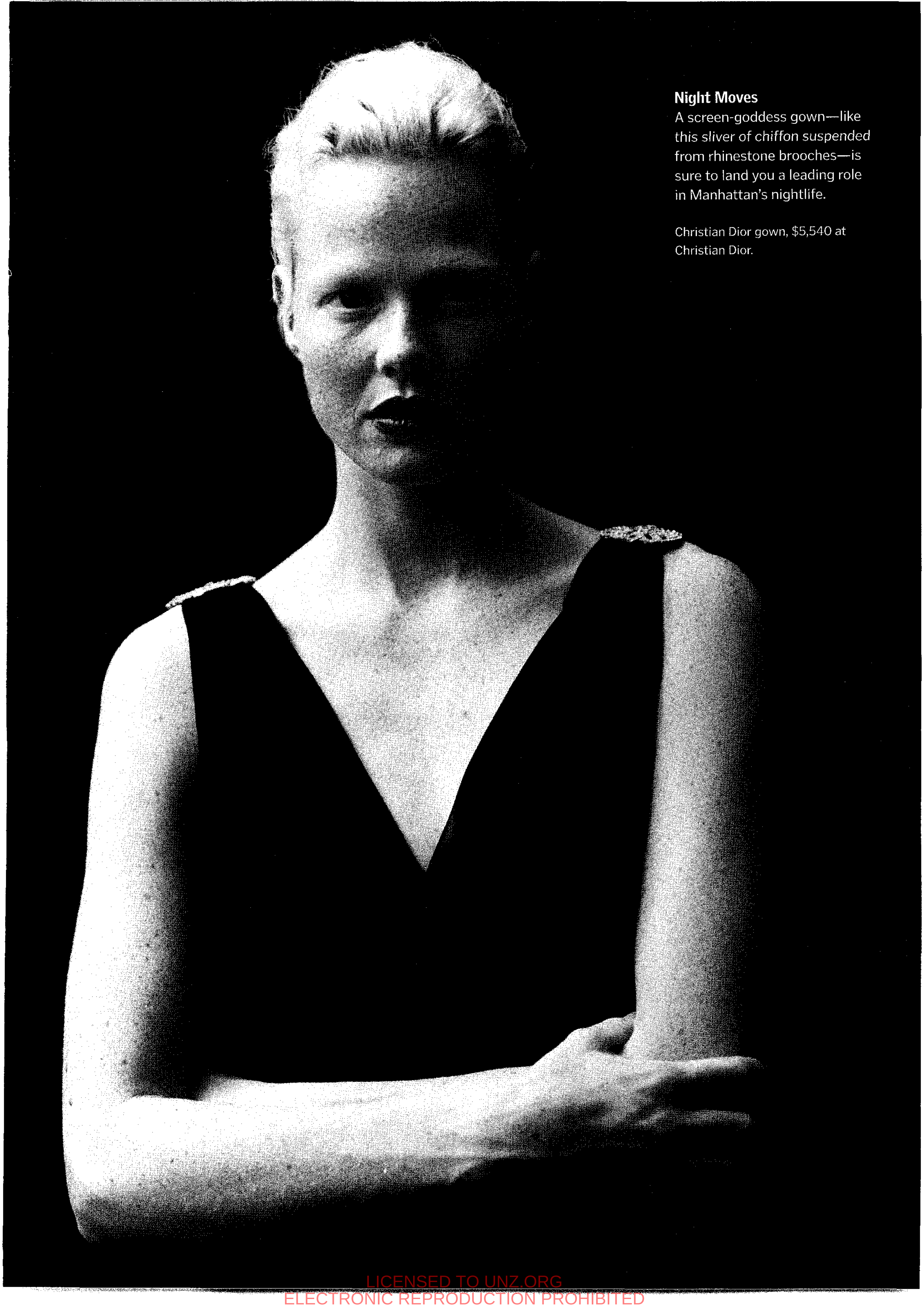
Men: Estée Lauder's Pleasures for Men Oil-Free Moisturizer. Available from Bergdorf Goodman, Bloomingdale's, Lord & Taylor, Macy's, and Saks Fifth Avenue.

Edge of Darkness

Strip away the drama, and what you're left with is a finely knit sweater and a narrow skirt that will keep you sharp and chic.

Tom Ford for Gucci top, $580, coat, $9,995, and skirt, $625, at Gucci. Tod's shoes, $395 at Tod's.

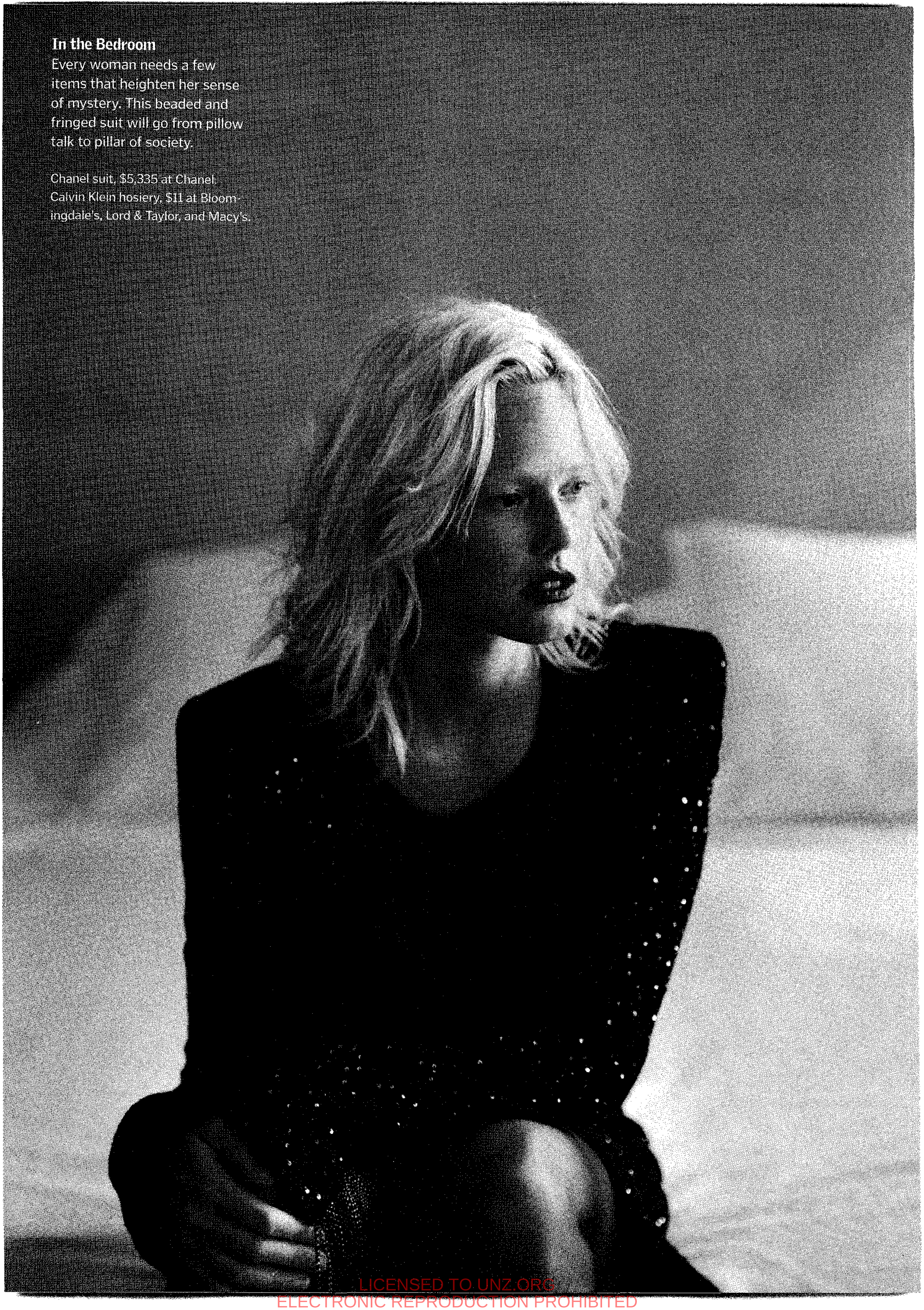




Night Moves

A screen-goddess gown—like this sliver of chiffon suspended from rhinestone brooches—is sure to land you a leading role in Manhattan's nightlife.

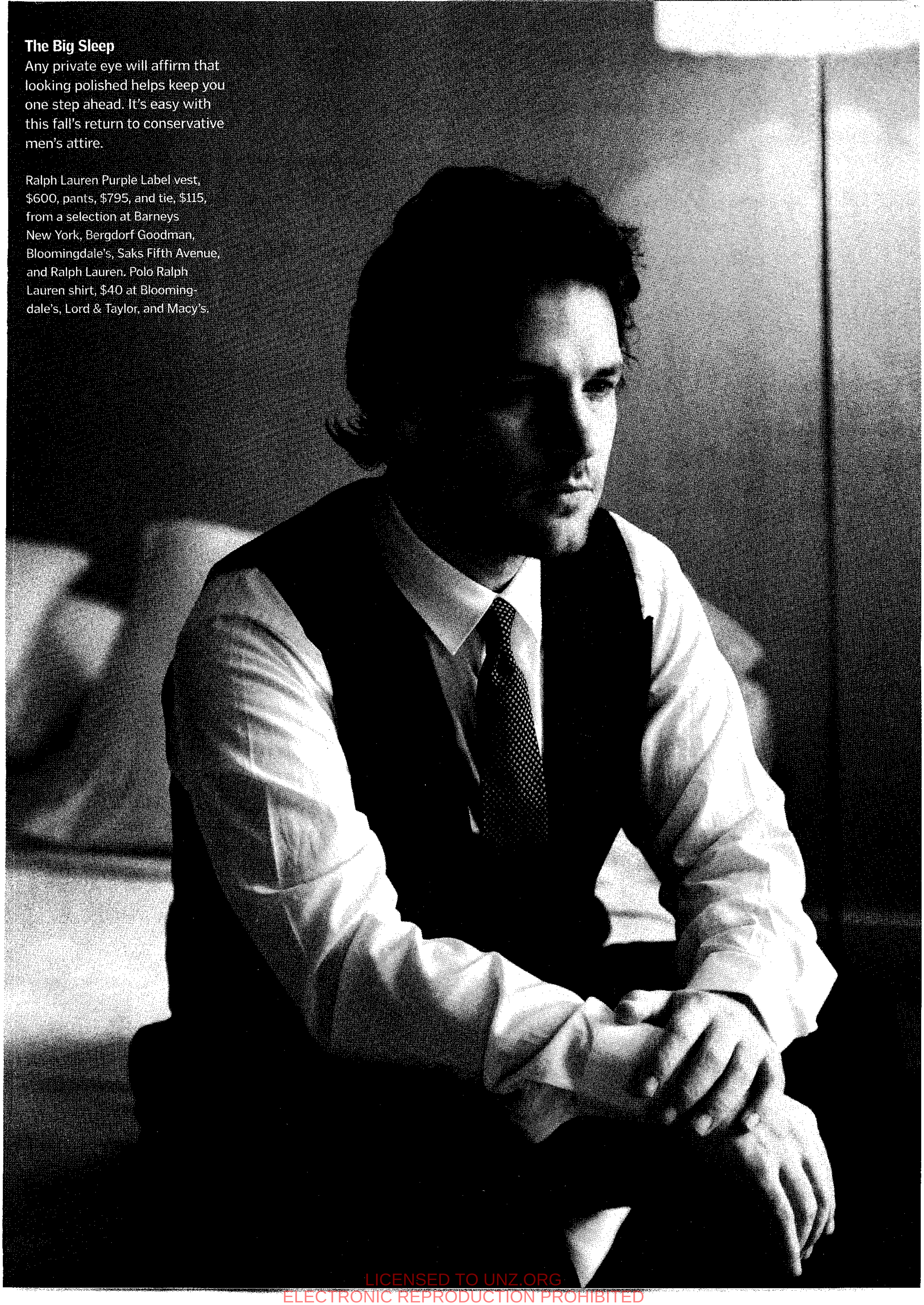
Christian Dior gown, $5,540 at Christian Dior.



In the Bedroom

Every woman needs a few items that heighten her sense of mystery. This beaded and fringed suit will go from pillow talk to pillar of society.

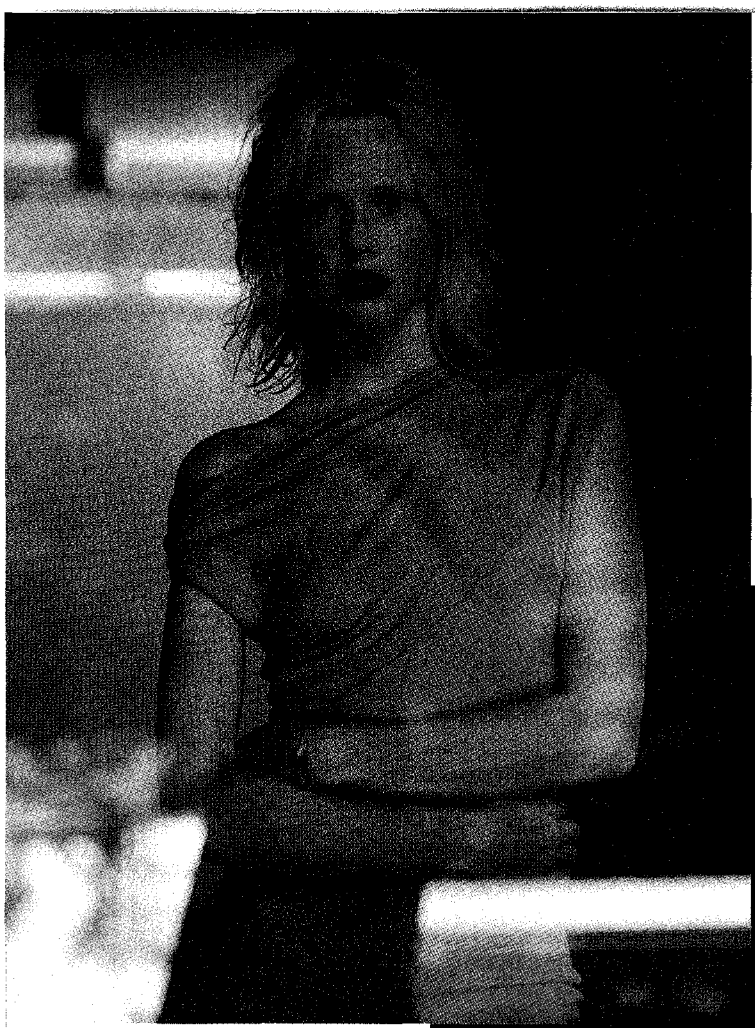
Chanel suit, $5,335 at Chanel. Calvin Klein hosiery, $11 at Bloomingdale's, Lord & Taylor, and Macy's.



The Big Sleep

Any private eye will affirm that looking polished helps keep you one step ahead. It's easy with this fall's return to conservative men's attire.

Ralph Lauren Purple Label vest, $600, pants, $795, and tie, $115, from a selection at Barneys New York, Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue, and Ralph Lauren. Polo Ralph Lauren shirt, $40 at Bloomingdale's, Lord & Taylor, and Macy's.



Out of the Past

That seventies staple—the parka—gets a glossy remake with the addition of an opulent fur collar.

Louis Vuitton coat, $3,200, and skirt, $640, at Louis Vuitton. Malo sweater, $780 at Malo. Bottega Veneta belt, $480 at Bergdorf Goodman, Bloomingdale's, and Bottega Veneta.

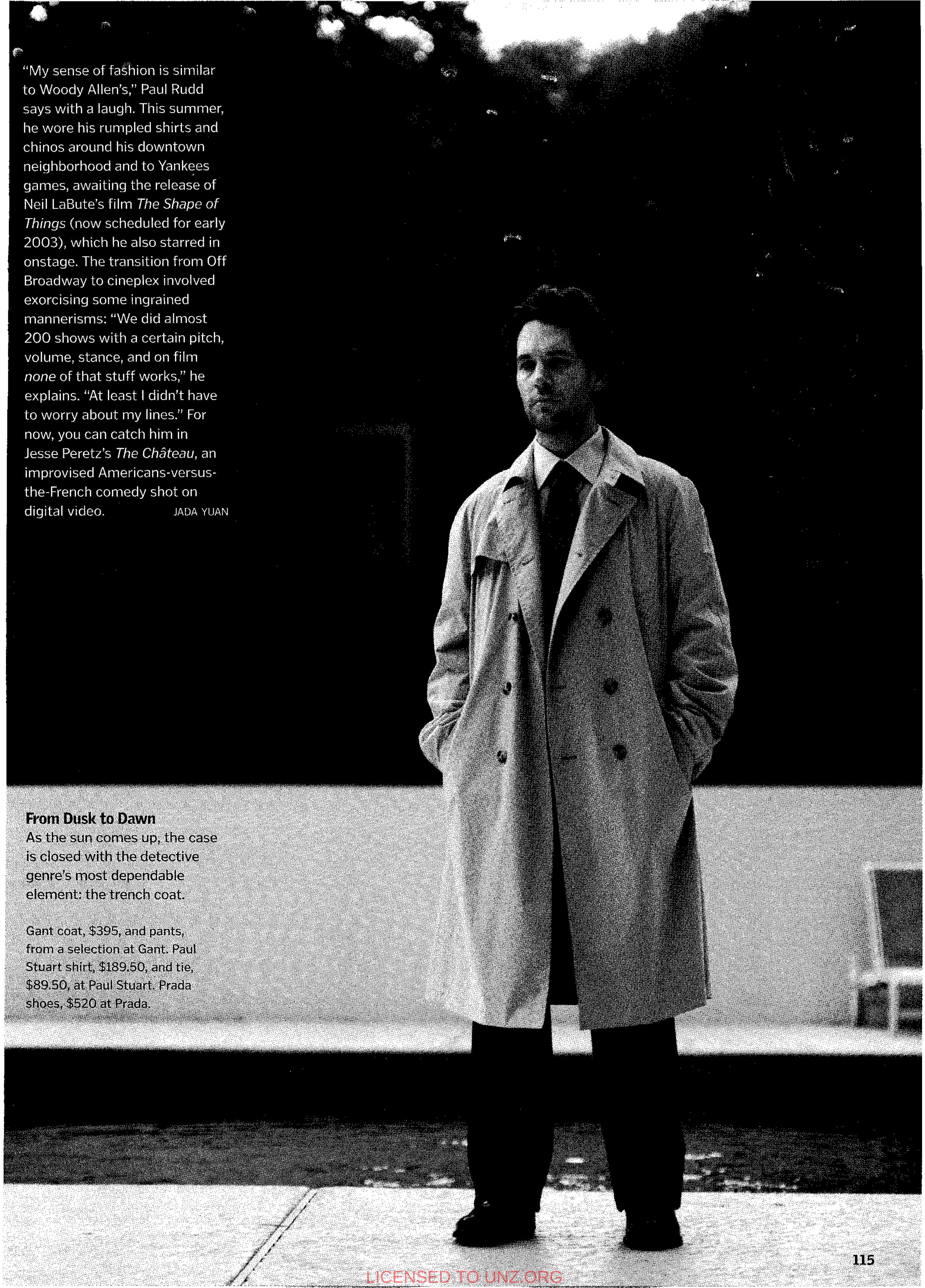
Rear Window

Reflections on a theme: An asymmetrical line gives the classic cocktail dress a twist.

Narciso Rodriguez dress, $705 at Jeffrey New York. Gucci watch, $595 at Gucci.

Face Facts

Women: Blush Focus Exceptional Wear Sheer CheekColour in No Worries, Matte Finish Shine-Control Sheer Pressed Powder in Translucent, Colour Focus Exceptional Wear EyeColour in Spontaneous, Rouge Attraction Lasting Impact LipColour in Fascination, and Gloss Focus Lip Gloss-Natural Shine in No Rules. All by Lancôme. Available from Bergdorf Goodman, Bloomingdale's, Lord & Taylor, Macy's, and Saks Fifth Avenue.



"My sense of fashion is similar to Woody Allen's," Paul Rudd says with a laugh. This summer, he wore his rumpled shirts and chinos around his downtown neighborhood and to Yankees games, awaiting the release of Neil LaBute's film *The Shape of Things* (now scheduled for early 2003), which he also starred in onstage. The transition from Off Broadway to cineplex involved exorcising some ingrained mannerisms: "We did almost 200 shows with a certain pitch, volume, stance, and on film *none* of that stuff works," he explains. "At least I didn't have to worry about my lines." For now, you can catch him in Jesse Peretz's *The Château*, an improvised Americans-versus-the-French comedy shot on digital video. JADA YUAN

From Dusk to Dawn
As the sun comes up, the case is closed with the detective genre's most dependable element: the trench coat.

Gant coat, $395, and pants, from a selection at Gant. Paul Stuart shirt, $189.50, and tie, $89.50, at Paul Stuart. Prada shoes, $520 at Prada.

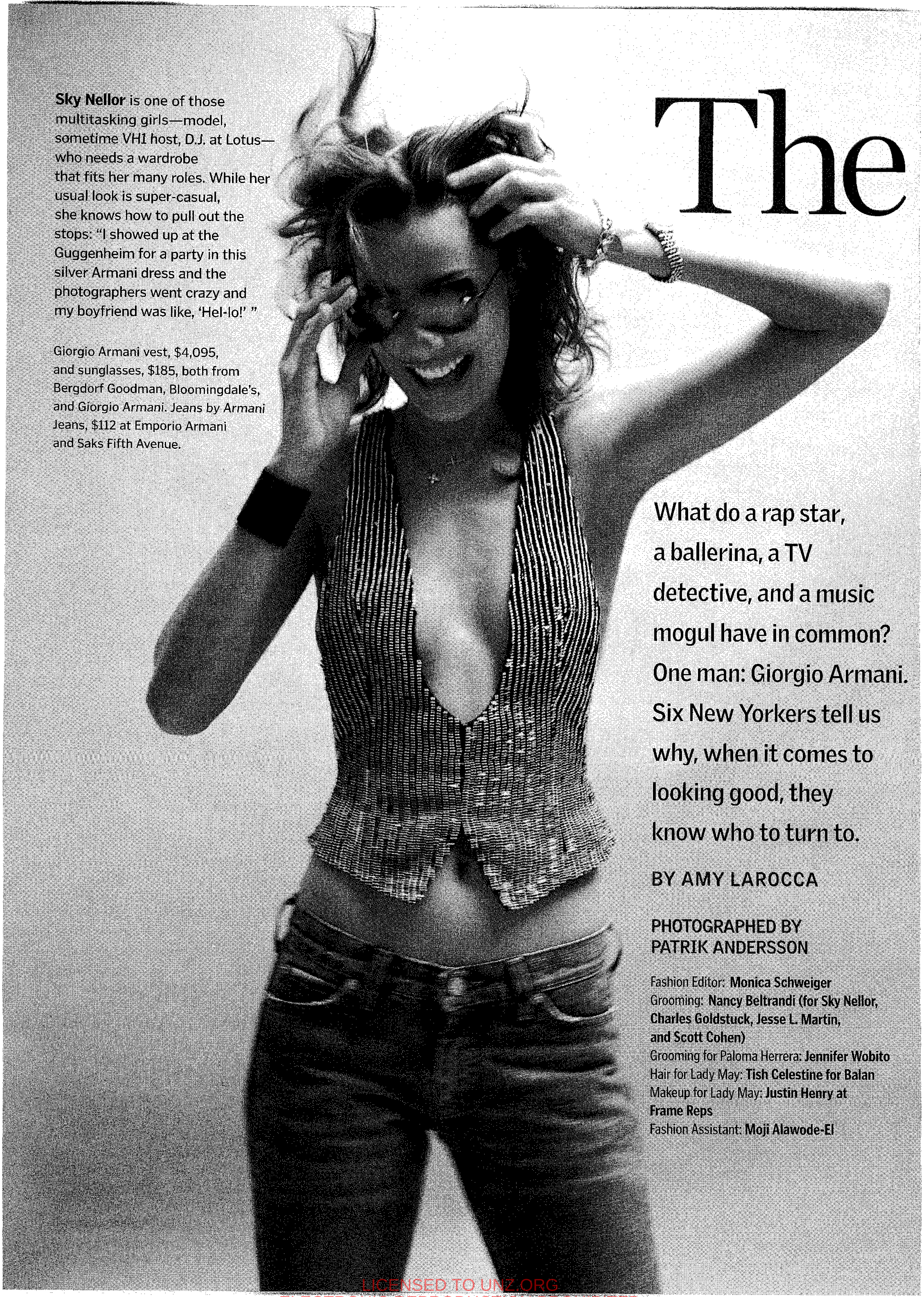
The

What do a rap star, a ballerina, a TV detective, and a music mogul have in common? One man: Giorgio Armani. Six New Yorkers tell us why, when it comes to looking good, they know who to turn to.

BY AMY LAROCCA

PHOTOGRAPHED BY
PATRIK ANDERSSON

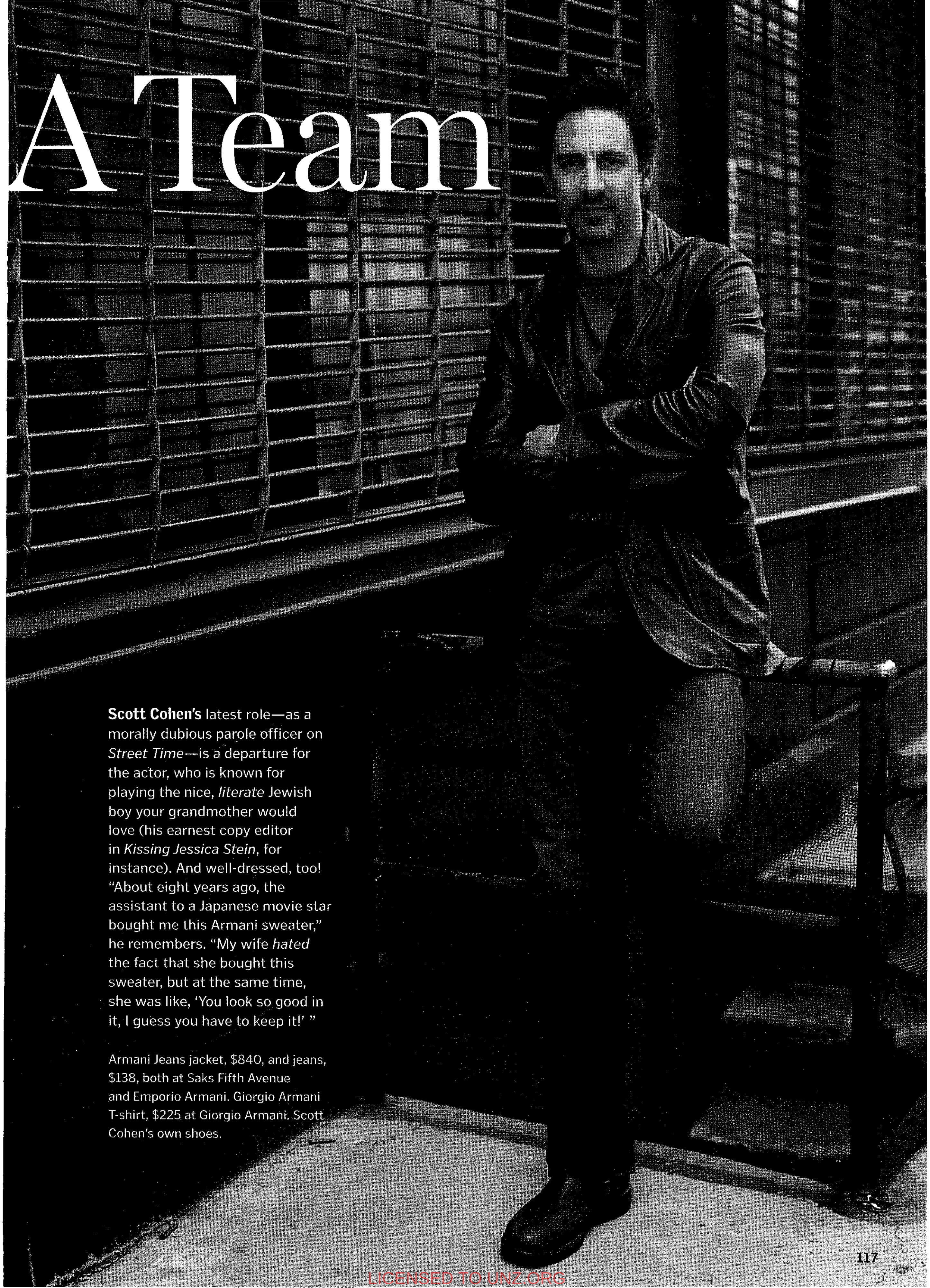
Fashion Editor: **Monica Schweiger**
Grooming: **Nancy Beltrandi (for Sky Nellor, Charles Goldstuck, Jesse L. Martin, and Scott Cohen)**
Grooming for Paloma Herrera: **Jennifer Wobito**
Hair for Lady May: **Tish Celestine for Balan**
Makeup for Lady May: **Justin Henry at Frame Reps**
Fashion Assistant: **Moji Alawode-El**



Sky Nellor is one of those multitasking girls—model, sometime VH1 host, D.J. at Lotus—who needs a wardrobe that fits her many roles. While her usual look is super-casual, she knows how to pull out the stops: "I showed up at the Guggenheim for a party in this silver Armani dress and the photographers went crazy and my boyfriend was like, 'Hel-lo!' "

Giorgio Armani vest, $4,095, and sunglasses, $185, both from Bergdorf Goodman, Bloomingdale's, and Giorgio Armani. Jeans by Armani Jeans, $112 at Emporio Armani and Saks Fifth Avenue.

A Team

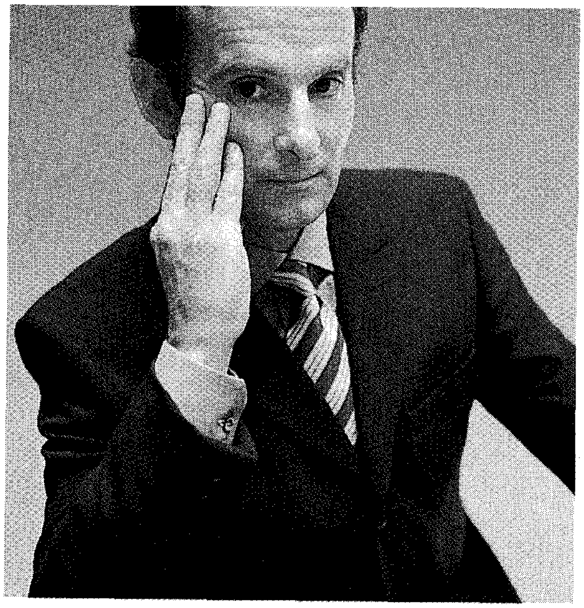


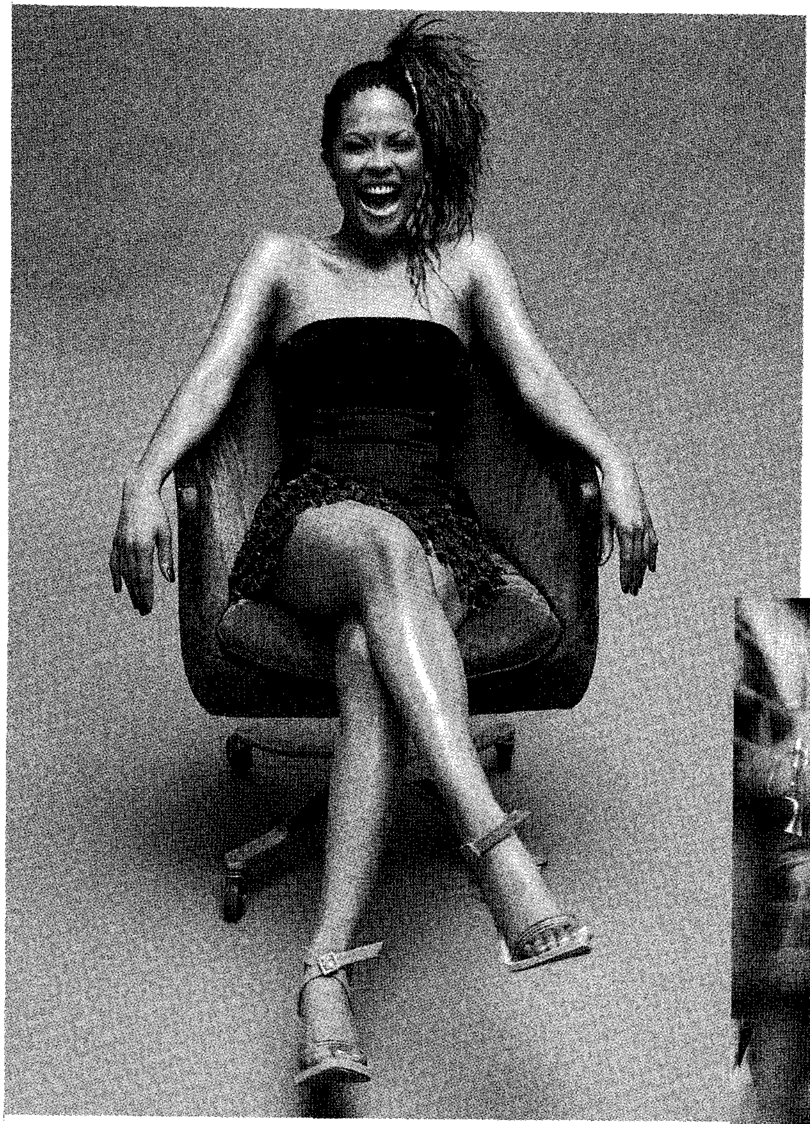
Scott Cohen's latest role—as a morally dubious parole officer on *Street Time*—is a departure for the actor, who is known for playing the nice, *literate* Jewish boy your grandmother would love (his earnest copy editor in *Kissing Jessica Stein*, for instance). And well-dressed, too! "About eight years ago, the assistant to a Japanese movie star bought me this Armani sweater," he remembers. "My wife *hated* the fact that she bought this sweater, but at the same time, she was like, 'You look so good in it, I guess you have to keep it!' "

Armani Jeans jacket, $840, and jeans, $138, both at Saks Fifth Avenue and Emporio Armani. Giorgio Armani T-shirt, $225 at Giorgio Armani. Scott Cohen's own shoes.

As the high-flying president of J Records—home to Alicia Keys, Busta Rhymes, and Rod Stewart—**Charles Goldstuck** always dresses the part. "I came to New York fifteen years ago from South Africa," he says, "and the first thing I bought was an Armani suit. I just loved how it made me feel, walking down the street. You really feel a suit when you're walking, and you know when it's good."

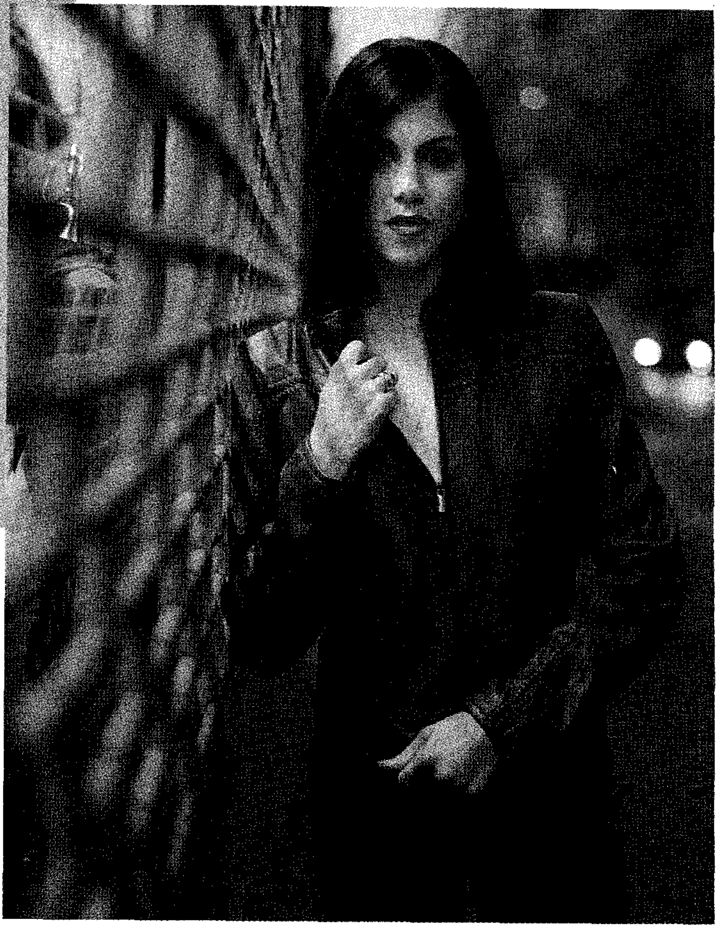
Emporio Armani suit, $798, and tie, $77, from Bloomingdale's and Emporio Armani. Giorgio Armani shirt, $425 from Giorgio Armani.





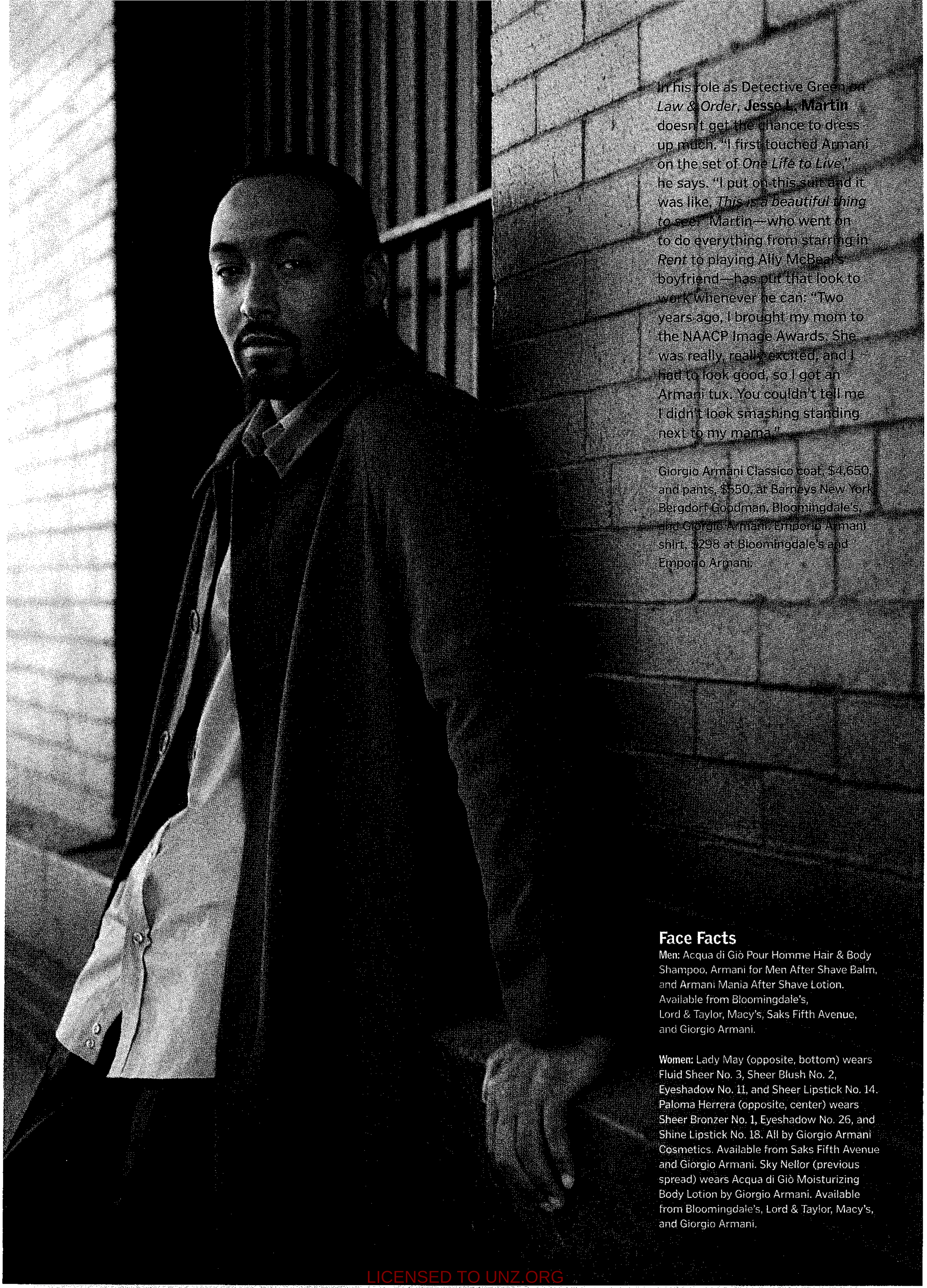
One perk of being a principal dancer in the American Ballet Theatre is that every year, for the opening gala, you're given your pick of frocks from a lush list of designers. "The other dancers keep changing," says **Paloma Herrera** (below), a 26-year-old Argentine who's been with the company for over ten years, "but I always come back to Armani. I always want to feel like myself, like a ballerina. And I always do."

Giorgio Armani jacket, $3,350, and pants, $2,675, at Barneys New York, Bergdorf Goodman, Bloomingdale's, and Giorgio Armani.



Lady May (above) knew she wanted to be a rapper the day she heard Salt 'N Pepa's "Push It" coming through the door of her brother's room on Long Island. Now she's got two records on Arista, including this summer's *May Day*, and she looks the part, too. "There was this little black Armani dress that I wore to a P. Diddy party," she says. "Everyone looked great, but *I* looked great. Wearing Armani says you've got a certain lifestyle; you look rich, you smell rich, you're walking through the door looking fabulous."

Armani Jeans dress, $410 at Saks Fifth Avenue and Emporio Armani. Lady May's own shoes.



In his role as Detective Green on *Law & Order*, **Jesse L. Martin** doesn't get the chance to dress up much. "I first touched Armani on the set of *One Life to Live*," he says. "I put on this suit and it was like, *This is a beautiful thing to see.*" Martin—who went on to do everything from starring in *Rent* to playing Ally McBeal's boyfriend—has put that look to work whenever he can: "Two years ago, I brought my mom to the NAACP Image Awards. She was really, really excited, and I had to look good, so I got an Armani tux. You couldn't tell me I didn't look smashing standing next to my mama."

Giorgio Armani Classico coat, $4,650, and pants, $550, at Barneys New York, Bergdorf Goodman, Bloomingdale's, and Giorgio Armani. Emporio Armani shirt, $298 at Bloomingdale's and Emporio Armani.

Face Facts

Men: Acqua di Giò Pour Homme Hair & Body Shampoo, Armani for Men After Shave Balm, and Armani Mania After Shave Lotion. Available from Bloomingdale's, Lord & Taylor, Macy's, Saks Fifth Avenue, and Giorgio Armani.

Women: Lady May (opposite, bottom) wears Fluid Sheer No. 3, Sheer Blush No. 2, Eyeshadow No. 11, and Sheer Lipstick No. 14. Paloma Herrera (opposite, center) wears Sheer Bronzer No. 1, Eyeshadow No. 26, and Shine Lipstick No. 18. All by Giorgio Armani Cosmetics. Available from Saks Fifth Avenue and Giorgio Armani. Sky Nellor (previous spread) wears Acqua di Giò Moisturizing Body Lotion by Giorgio Armani. Available from Bloomingdale's, Lord & Taylor, Macy's, and Giorgio Armani.

When Stella McCartney launched her own line a year ago, let's face it, the fashion world didn't all wish her well. But just because a girl has a famous dad and friends named Gwyneth and Madonna doesn't mean she lacks the talent—and the drive—to become a design powerhouse.

Stella Nova

BY LISA ARMSTRONG

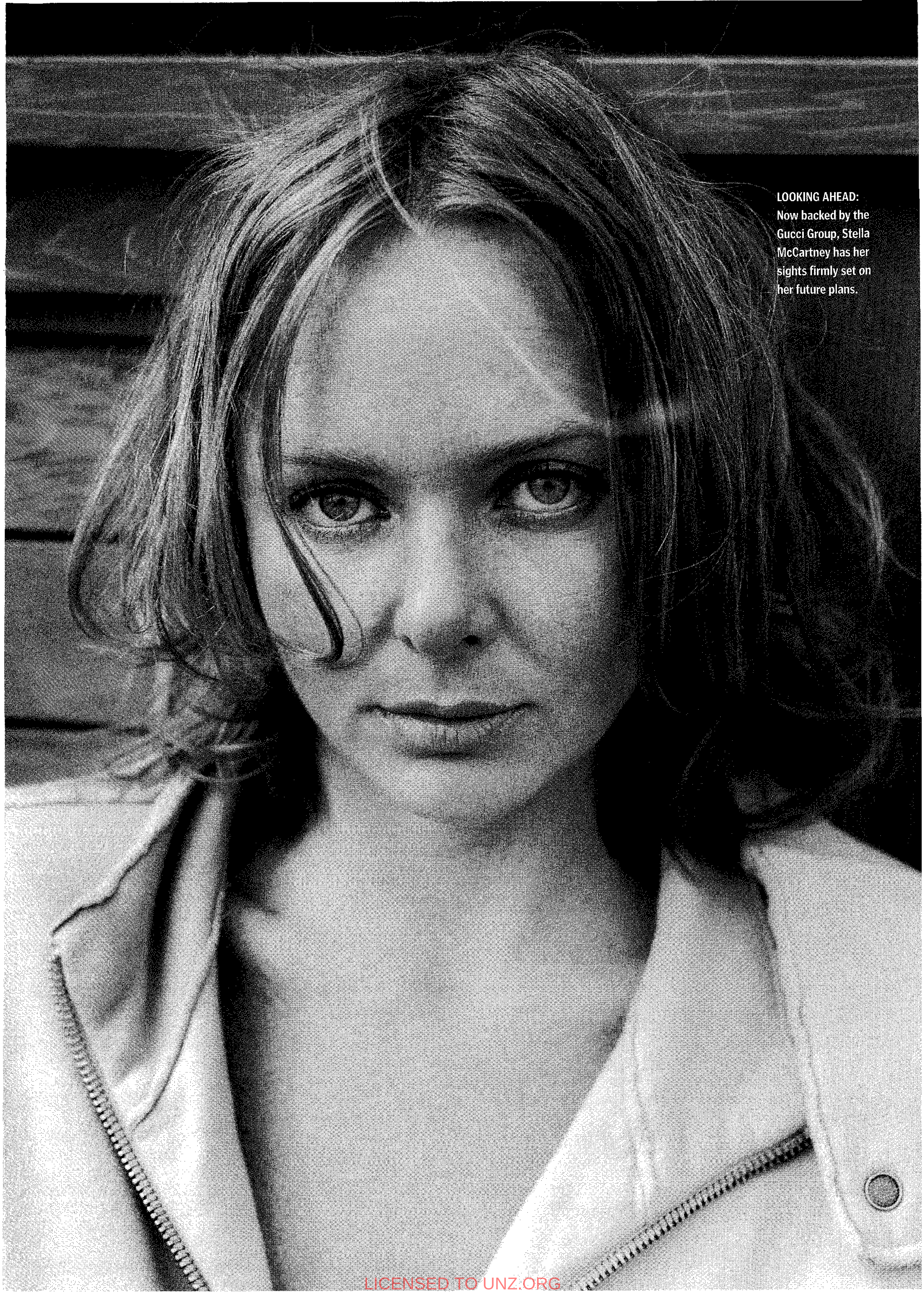
MAYBE IT'S HER MARKED YOUTHFULNESS—SHE'S 30, but with her round, candid face and puppy eyes, she doesn't look it—or perhaps it's her ebullient touchy-feeliness, but Stella McCartney is awfully approachable—for a fashion designer. During our tea in the ultra-discreet bar of Brown's, a very English hotel off Piccadilly in London, a procession of people wander right up to the table to tell her how much they like her work. (Would they dare do this to Karl Lagerfeld? Would they even recognize Nicolas Ghesquière?) At one point, McCartney actually blushes. Only when one of the fans tells her she recently saw some portraits by her late mother, Linda McCartney, does she relax. "This honestly never happens," she grimaces after one interlude, delving into her bag for a photo of the current love of her life, Blanket, her Appaloosa. The dog-eared snapshot is a diversionary tactic, but it's also instructive—and not just because Appaloosas, an old Native American strain, are the horses her mother bred. McCartney may be an international designer, but she is also a country girl: Even when she worked in Paris recreating Chloé—and before that, when she was studying fashion at Central Saint Martins—she caught the train back every weekend to her parents' farm in Sussex, South England.

The past few years of Stella McCartney's life have been a breathtaking ride. Appointed designer of Chloé at the tender age of 25, she resurrected the line in less than four years. Her cult must-haves, like air-brushed T-shirts and rhinestone-studded sunglasses (as well as some impressive tailoring), made the hippie if not hip label, which had been static under Lagerfeld, credible for a whole new generation. Then a year ago, with the help of the Gucci Group, she left to start her own line and embarked on what turned out to be a roller-coaster year. Her first collection, for spring 2002, was panned across the media with malevolent gusto. "I was really freaked out," she says, taking a slow sip of water. "People think I'm strong, but actually I wanted to crawl away. I thought, *I'm going to live in the country with my horse and I'll get a nine-to-five—I don't need this.*" But she didn't. Instead, she pulled herself together to produce her (much-better-received) fall line, work on a perfume, and plan her first flagship store, which opens this fall in the meatpacking district. If McCartney had been your average rich-daughter-of-someone-famous looking for a way to capitalize on her name, there are easier jobs than being an International Fashion Designer.

And there you have the rub. Until Gucci offered to back her, she says, "everything I'd ever accomplished, including getting into Saint

PHOTOGRAPHED BY DONALD CHRISTIE

GROOMING: LESLEY MCMENAMIN AT UNTITLED



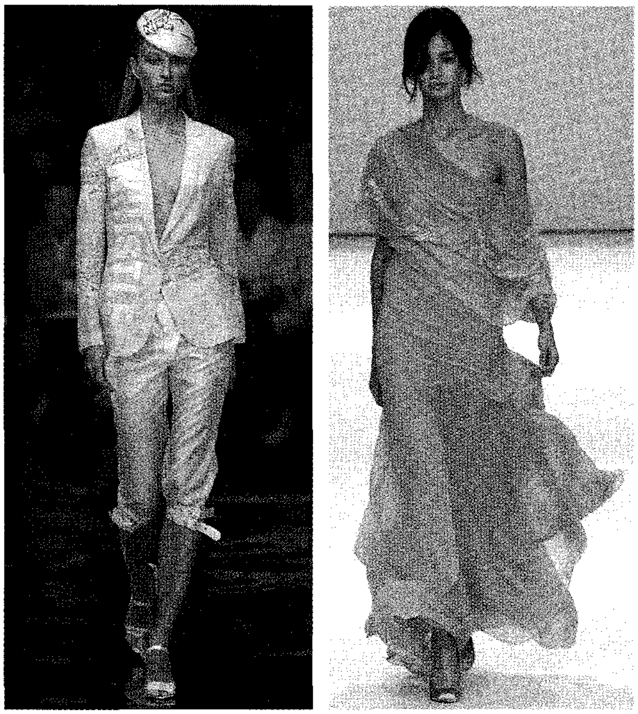
LOOKING AHEAD: Now backed by the Gucci Group, Stella McCartney has her sights firmly set on her future plans.

"I have been struggling **all my life to be independent,"** she says. "I don't come from a family where if you borrow £500, you can **just forget about paying it back."**

Martins"—the London fashion college also attended by John Galliano, Hussein Chalayan, and Alexander McQueen—"I thought was because of my name."

It certainly hasn't hurt. At Saint Martins, she was the sole student in the school's history to coax Naomi Campbell and Kate Moss into modeling for her graduation show. She hangs with a celebrity crowd; indeed, the only other designer who comes close in terms of registering the same kind of personal recognition with the non-fashionista public is Donatella Versace—and she's had to work for years at cultivating her high-profile "rock 'n' royalty" friendships.

McCartney is too savvy not to realize how valuable her fame is when it comes to building a fashion label from scratch, but she genuinely longs to be judged on her own merits. Part of it is the way she was brought up; her parents insisted on a surreal normality for their children. "I have been struggling furiously all my life to be independent," she says. "I don't come from a family where if you borrow £500, you can just forget about paying it back. In my family, it's like, 'Excuse me, you've got £500 of mine.' That can be a way of people controlling you, and I don't like that feeling." Her parents' decision to send her to the local public school taught her that name-dropping wasn't endearing. When Stevie Wonder popped round for dinner, McCartney's classmates didn't hear about it. Consequently, she is almost weirdly normal—which only seems to grate more with those who see it as disingenuous. McCartney knows this but is at a loss as to how to counteract it.



STRONG *AND* SEXY: McCartney's designs have always walked the line between street tough (such as spring 2002, left) and the softly romantic (from fall 2002, right).

"I know if I say I hardly ever bought *Vogue* when I was a teenager because it was like £12 a year, they're all going to say, 'Oh, shut up,' but it's true." From an early age, she was aware of people "clocking" her parents. "I always spotted the fans before they did. I would be like, 'Okay, in two minutes that person is going to come over and say something.' " But she says she had no idea of their wealth: "For years, the six of us lived in a two-bedroom house." She may be overcompensating (she also says that she hated missing the school bus because it meant she got taken to school in a Mercedes), but you have to like her for it. She didn't finally compute how famous her parents were until she went on tour with them in Wings. "I was in this stadium with 200,000 people looking at my mum and dad. That was mind-bending."

So here she is on a Friday evening—she has a business meeting after this interview—explaining why she's so exhausted. She's juggling three separate architects for, respectively, her new house in Worcestershire, her new headquarters in a dilapidated church in Notting Hill, and the new store. "I literally have meetings at eight o'clock in the morning, and I finish at nine o'clock at night," she says. "It sounds pathetic, but I don't even have time to go shopping."

Other than looking a little tired around the edges, McCartney comes across as warm, funny, and stylish (today in white silk bloomers of her own design). Her face, freckled and pretty, with those preternaturally large McCartney eyes, is almost devoid of makeup, her dark gold hair twirled up in a makeshift twist. "I can honestly say this industry hasn't made me neurotic about my looks, except maybe my weight," she says. "I hope my clothes kind of reflect that. They're meant to make you feel good, not give you more hang-ups."

Though the constant gaze of the press—the Greek chorus in her life—would be enough to give anyone a few. "I've known Stella for years," says Gwyneth Paltrow, a friend, whose family knows the Eastmans, Linda McCartney's family. "She's very smart and grounded—and private."

Her reserve is another facet of the McCartney enigma. It doesn't require a degree in Freud to trace this to the hard time her mother was given by the media in the early years of her marriage to Paul McCartney. "My mother was so cool in the way she dressed," she says at one point, tearing up at the memory. "She wore whatever she liked—and the press gave her shit for it."

She groans at the mention of another tabloid obsession, her alleged discomfort with her new stepmother, Heather Mills. "It's immoral that people make money out of writing crap," she says, "but I try not to obsess about it. I don't want to spend my life being angry." Recently, the British tabloids have speculated that McCartney's a lesbian ("I think that's hilarious"); that she's engaged to her boyfriend, publisher Alasdhair Willis; and that she's pregnant (on the latter two points she refuses to comment).

THE FIRST ITEM STELLA MCCARTNEY designed was a jacket when she was 12. "My mum was a huge influence," she says. "The true fearlessness in the way she held herself, in life and in every way. To me, it's the most modern way to be a woman—a very real kind of femininity. My mum was like grunge before it happened. She never wore makeup. She used to cut our hair herself—really short and uneven." She rolls her eyes. "Thanks for that, Mum!"

She organized a stint working for Lacroix when she was 15 ("I don't think I got anywhere near holding the pins—I was lace and shoes"), and during her time at Saint Martins, she did an apprenticeship at Savile Row, inspired by the men's suits her mother had worn. In the process, she acquired an aesthetic that subsequently charmed the fashion world. "That

PHOTOGRAPHS BY FIRSTVIEW.COM

BALLY

"It was badly presented," she says of her first show last fall, which was panned by the media. With the benefit of hindsight, she adds, **"I was scared and trying too hard."**

thing that Stella does, mixing soft, drapey tops with masculine tailoring, has been extremely influential. And she has a great feeling for the street," says Kal Ruttenstein, senior vice-president of fashion direction at Bloomingdale's. "It's absolutely how women want to dress," agrees Ana Abdul, of Language, in Nolita. "You put on a Stella creation and you feel really feminine."

If she's not Yves Saint Laurent, as her critics like to point out (Lagerfeld, in his inimitable way, called her "a T-shirt designer"), then she doesn't claim to be. Not being avant-garde is part of the point. Despite costing hundreds, sometimes thousands, of dollars, McCartney's clothes seem youthful and somehow accessible, as well as hugely desirable. Paltrow pinpoints the appeal of McCartney's trousers: "They're fabulous—the fit, the cut. They're just very sexy." At Chloé, McCartney increased turnover 500 percent. The creative director of Gucci, Tom Ford—no slouch when it comes to taking commercial bets—will be counting on a similarly impressive performance at her own label.

That, in part, was why the grim reviews for her first eponymous collection were so unnerving. Either in the hope of doing something memorable for her new label or out of sheer panic, McCartney, who'd become a reliable source of lovely, easy-on-the-eye garments, chose this moment to replace her stock-in-trade flirtiness with something more hard-core. Though it was hardly her fault, the timing was terrible, too: a month after September 11. She showed tiny panties with the word WET picked out in glitter across the crotch, together with suits with TROUBLE AND STRIFE (Cockney rhyming slang for "wife") stenciled down the sides. For musical accompaniment, she chose "Give Peace a Chance," instructing her models to give peace signs to the audience—who subsequently looked as though they'd had vomit dished over them.

"It was badly presented," she says with the benefit of hindsight. "I was scared and trying too hard." In some ways, though, the criticism was an odd compliment: She'd created such a demand for her aesthetic that there was hell to pay when she didn't deliver what was expected. But it wasn't an ideal start. Some orders were canceled, though as Linda Dresner, of the trendsetting uptown boutique, notes, "The press aren't as influential as they think. You can have terrible reviews, but sometimes it just makes customers more curious. They want to see for themselves."

These days, McCartney isn't taking any chances. Her last show, in March—the labors of which are filtering into the stores now—saw a return to what she does best. For at heart she's a people pleaser (she says throwing parties terrifies her because she can't cope with being responsible for everyone's good time). And it's easy to forget that setting up a global business is a weighty matter for a young woman of 30. "It's a lot of responsibility," she acknowledges. "I've got employees." James Seuss, her CEO, says it was her employees McCartney felt worst about when the reviews appeared after the show last September. According to Seuss, she apologized to them all the next day. And then, says McCartney, she went to see Ford: "He was really sweet. He's become a good friend, and he gets it."

awards
Music First

STELLA POWER: Friendships with Kate Moss, Madonna, and Gwyneth Paltrow (above) and her relationship with Alasdhair Willis (right) have thrown McCartney even more into the spotlight.

Ford's support must have seemed like a godsend after Chloé, where McCartney felt underappreciated (and, according to industry rumor, underpaid). "There were a lot of things I didn't get credit for," she says of her time there. Certainly, the press has had fun pitting her against Phoebe Philo, her onetime collaborator and successor at Chloé. "Part of me would love to talk about the jobs I've been offered, but it would piss everyone off even more," she continues. "But the first time I got headhunted, by a famous house, it was six months into Chloé, and it was like, 'Oh, my God, it's not just my dad—I am actually getting headhunted.' "

It may be that McCartney has never fully come to terms with her famous name, but perhaps she won't have to. "She's fresh, and women love her clothes—and that has nothing to do with who her father is," says Dresner. "What Stella has to figure out now is, where next?"

"I'm working on it," says McCartney.

For his part, Ford knows exactly where she's going. "She has everything it takes to be successful—the drive, the will, and the intelligence," he says. "She has great style, great taste. And she worries about the sales and thinks about the brand as a brand."

The brand is what's making planning the flagship store so difficult and so engaging for her. "It would be so easy for me to do a pretty shop with a chandelier and a vintage, upholstered chair," McCartney muses, "but I want to do something more interesting. I have to move forward." She won't divulge exactly how this will manifest itself in the store, only that it will surprise people.

That her first store is in New York is serendipity, she says: "We didn't plan it. That's just where a site came up first, but I'm thrilled. I spent a lot of my childhood here, seeing my mum's family. We even pronounced some words in American—all very exotic."

It's very useful, too, this birthright of those born to an international lifestyle. Unlike those of many European designers, McCartney's clothes work as well here as they do anywhere else in the world. "I feel very American," she says. "I have two passports—British and American." How chic, I say. "How expensive," she retorts quickly. "It means you pay twice as much tax!"

PHOTOGRAPHS, FROM TOP: CAROLINE TOREM-CRAIG/LONDON FEATURES; DAVE PARKER/ALPHA/GLOBE PHOTOS.

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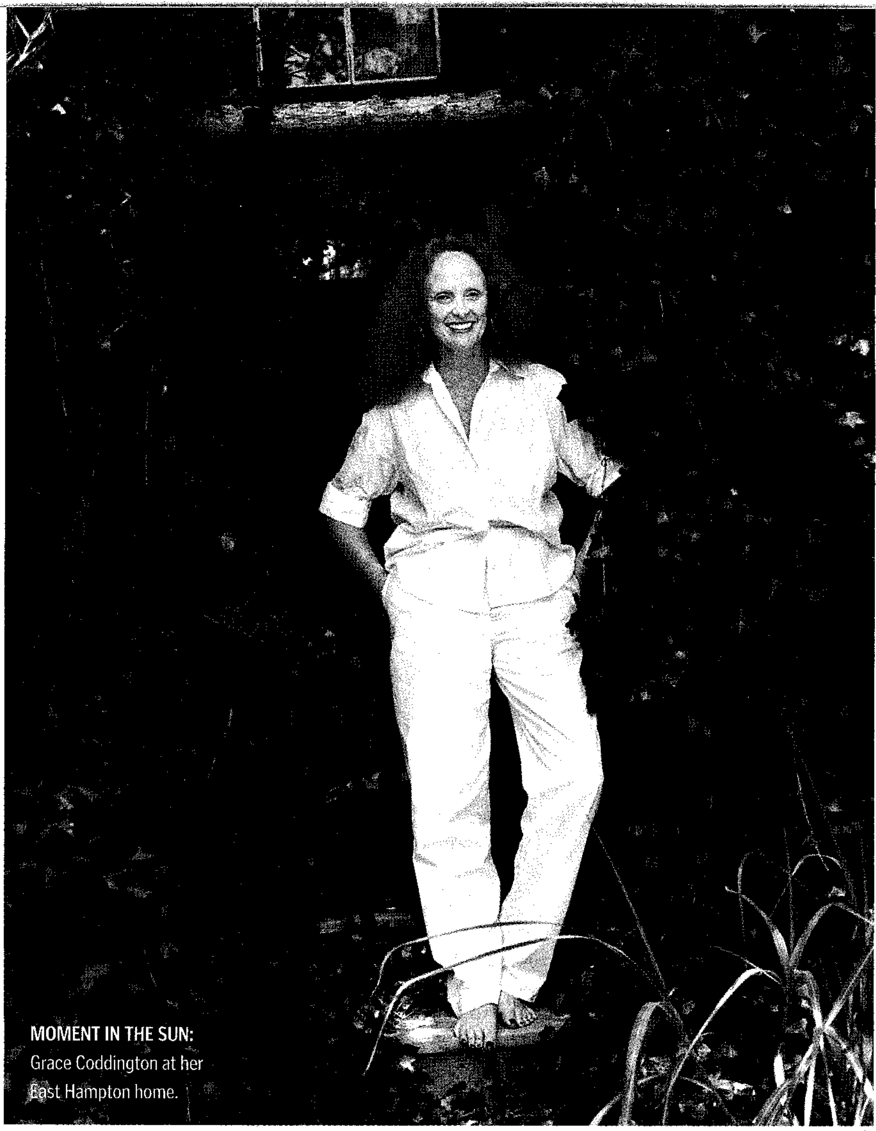


MOMENT IN THE SUN: Grace Coddington at her East Hampton home.

State of Grace

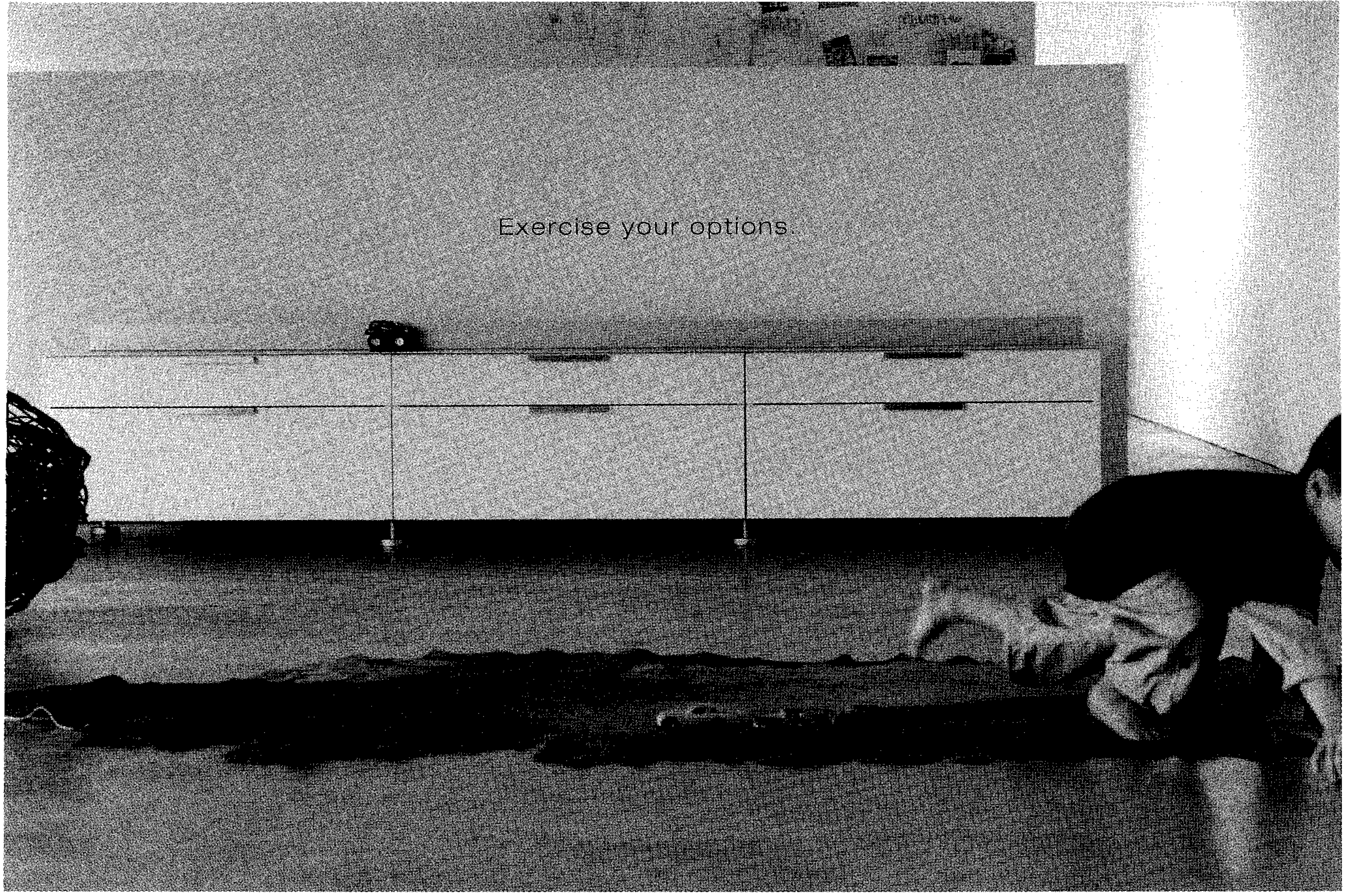
After working as a stylist for more than 30 years, concocting some of the most iconic images in fashion, Grace Coddington is finally ready for her own close-up.

BY MARK HOLGATE

PERHAPS THAT OLD ADAGE ABOUT NEVER WORKING with animals and children didn't make it to the fashion world. Or perhaps the fashion world, typically willful, just chose to ignore it. Whatever the case, the creative director of *Vogue*, Grace Coddington, and photographer Arthur Elgort seem blissfully unworried as they corral four children under the age of 12 and one palomino into their remake of *Annie Get Your Gun*. Recreating the Wild West at an East Hampton horse farm, *Vogue*'s version of the musical stars models Carmen Kass (as Annie Oakley) and Patrick Sullivan (as Frank Butler), a Buffalo Bill look-alike (whose method acting extends to turning up in an *Annie Get Your Gun* T-shirt, circa the Bernadette Peters years), and racks and racks of Ralph Lauren clothes.

It's only eleven in the morning, but already the heat is fierce. Coddington—the British model who swung with the best of 'em in sixties London before becoming the fashion world's best-known stylist (*Vogue* editor Anna Wintour calls her "our jewel in the crown")—is in her element. "This is the kind of story I love to do," she says, taking shelter under a canopy. Coddington is dressed in white shirt and pants accessorized with flat Prada sandals and an Hermès fishing hat, which shields her alabaster skin

PHOTOGRAPHED BY ARTHUR ELGORT



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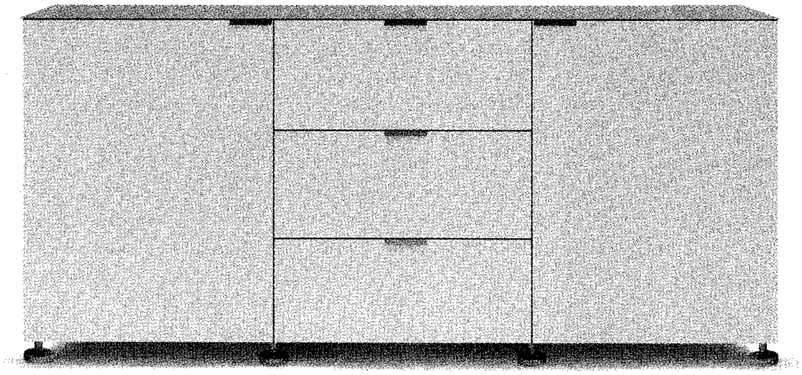

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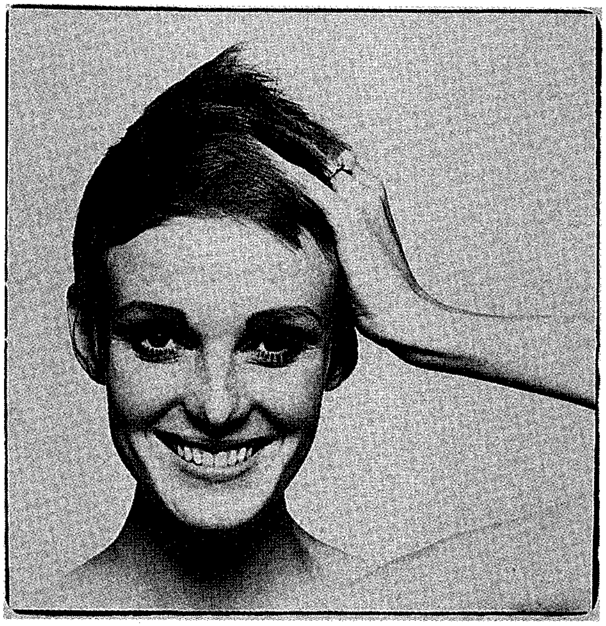
"It's interesting with Coddington," says Vidal Sassoon. **"You take those perfect-looking girls—** Jean Shrimpton, say—and that haircut wouldn't have worked on them. **She had something beyond beauty."**



and Titian hair from the sun. She sits furiously sketching out the story in her notebook while Elgort nibbles at slices of watermelon. "We're aiming to shoot at Gary Cooper time," he says, sinking his teeth into the fruit. "High noon."

The door of the location van swings open, and Carmen Kass swaggers out in a fringed skirt, cowboy boots, and a ten-gallon hat. Elgort gives her the once-over. "Who would have known that a girl from Estonia would be playing Annie Oakley?" he asks. Sullivan trails after her, wearing a shiny vintage Western suit whose provenance suggests San Antonio rather than Savile Row. "Man," he says, mopping his brow, "you can tell this is made of polyester."

By now, all of the assembled cast—Kass, Sullivan, the kids, and the horse—are being arranged for a group shot. To get everyone in the mood, Betty Hutton and Howard Keel are belting out the score's finest moments from the sound system of an SUV parked nearby. Elgort calmly moves around trying to find the best light while Coddington keeps one eye on those being photographed and the other on Elgort. "Have you changed the camera?" she asks as he clicks away. "No, no, no," he says, straightening up. "We've got the shot. It looks beautiful."

MODEL BEGINNINGS: Coddington's modeling days in the sixties (top, photographed by Jeanloup Sieff) melded into her fashion-editing days of the seventies, when she still found time to pose for Helmut Newton (above).

Getting the shot is everything in the fashion world, and it's something that Grace Coddington has always been pretty adept at. How adept is best judged by taking a look at her forthcoming book, an outsize tome titled *Grace: Thirty Years of Fashion at Vogue*, which samples some of the visual treats she has concocted in her 30-plus years as a fashion editor. In addition to Arthur Elgort, just about anyone who ever picked up a Hasselblad in the name of fashion is represented: Steven Meisel, Bruce Weber, Annie Leibovitz, Ellen von Unwerth, Steven Klein, Helmut Newton. The result is an amazing narrative of fashion over the past four decades, everything from Newton's images of louche seventies poolside parties to Weber's turquoise-and-petticoats visions of the American West in the eighties right through to Leibovitz's quintessentially nineties cocktail of fame and fashion, starring Puff Daddy, Kate Moss, and a gazillion dollars' worth of haute couture gowns. And all of it was styled by Grace Coddington, the woman who has done more to create the template for the contemporary-fashion story than anyone else in the industry.

The book will be released on September 15 by Editions 7L, the publishing company co-owned by Karl Lagerfeld. Coddington has already been fêted with a Lifetime Achievement Award from the CFDA in June, and with a party at Lagerfeld's gallery on the rue de Lille in Paris during the July couture shows. This latter shindig preceded an *intime* dinner for 60 at the designer's Left Bank apartment, where Lagerfeld tangoed with Oscar de la Renta, and Manolo Blahnik got on the dance floor despite an injured leg. Blahnik, a friend of Coddington's since their days together as members of the London jet set, snapped up six copies at the party and calls it "the best fashion book ever." (Despite his reservations about its size: "It weighs kilos. It's not what I'd call *light*.")

It's also a book that may help answer that million-dollar question: What exactly does a fashion editor *do*? "They all ask me that," Coddington says with a sigh. She has invited me over to her office, on the twelfth floor of the Condé Nast building in Times Square. She shares it with her assistant, Jessica Diehl, framed images from previous shoots stacked on the floor, and, on her desk, a fifties-retro cat lamp—an indication of her love of all things feline (she has four Chartreux cats)—that she picked up in the Hamptons for $20. "Of course, choosing the clothes to shoot is part of it, but it's also much more than that," she says. "It's playing with everyone's personalities and making sure that everything is jelling. When I'm on top of a mountain with a photographer who doesn't want to shoot something because it doesn't look sexy, and the magazine wants it in the issue—at that point, I'm the one who has to keep everyone motivated."

Coddington has even been immortalized in *Absolutely Fabulous*, when fashion director Patsy Stone, played by Joanna Lumley, referred to Coddington, her idol, as "*Fash. Ed. Supreme*." While the show might have mined Coddington's past for inspiration for Stone's character—British model turns fashion editor—it's safe to say that this is where the similarity ends. Coddington is quiet and reserved, her cool demeanor shot through with a dry wit and a self-deprecating sense of humor. ("In the top ten British models of the sixties . . . I was probably No. 10.") Yet she's also blessed with what her friend Michael Roberts, fashion editor of *The New Yorker*, calls "the personality of a Brontë heroine; she has this absolute will, a quiet determination." In his view, she often has to play the "benevolent despot" when she's working. "She could move in diplomatic

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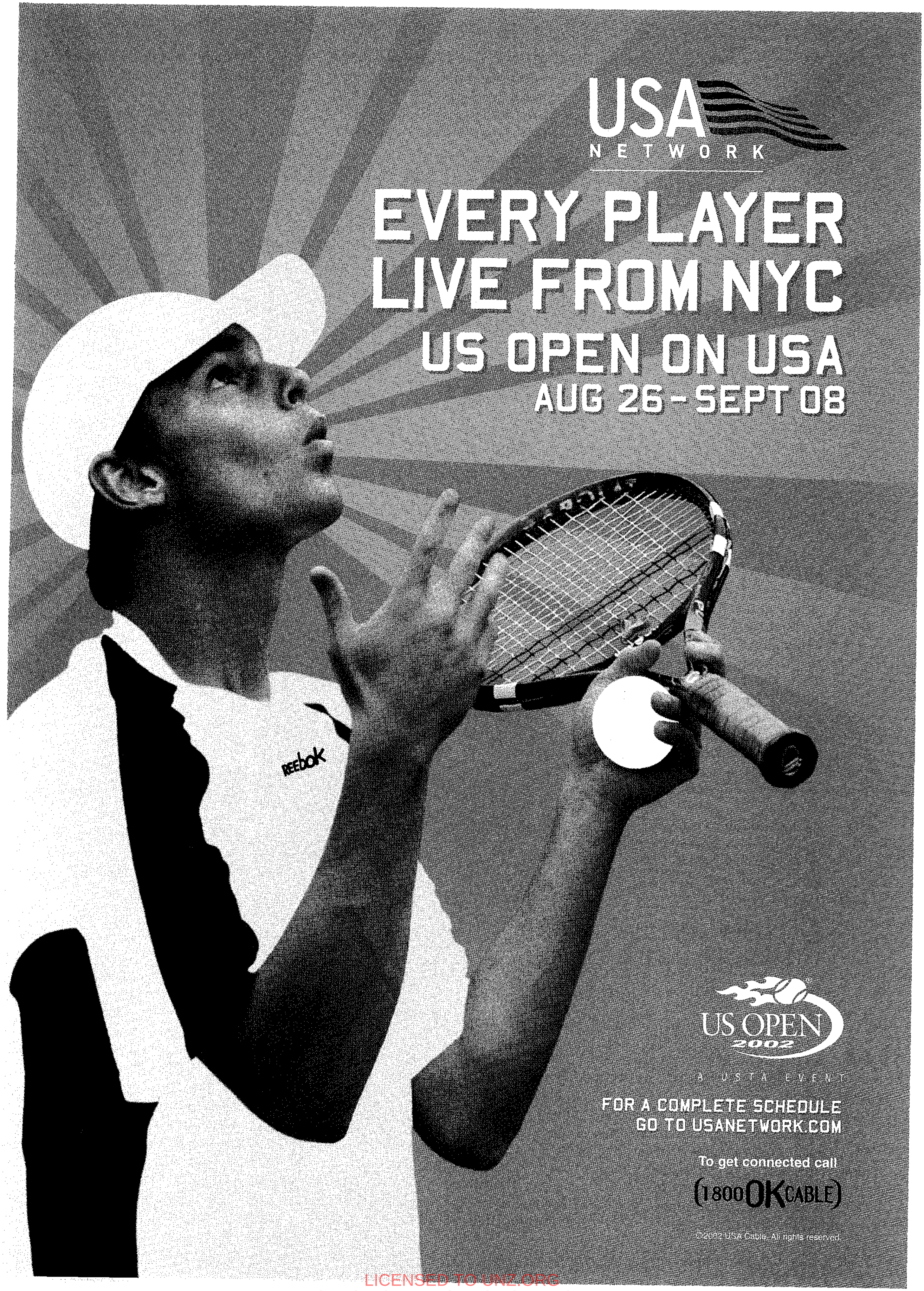

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circles," he says. "Most photographers are unbearable egotists who couldn't care less about the fashion. She never loses sight of the clothes. She always sees the whole picture."

Elgort, who has worked with Coddington for most of her career, says that on set, she's "tireless—she doesn't stop until it's over. And you don't argue with her, because she's usually right." He remembers being in China with Coddington and the model Linda Evangelista in the early nineties. "We came across this lake with local fishermen on their boats, like little junks. Grace decided she wanted a shot with Linda on one of their boats on the lake. The tour guide who was with us tried it first; he couldn't stand upright on the boat and said, 'It can't be done.' Well, that didn't please Grace. 'Sure is a great place for a shot,' she said, looking at me and the guide. Linda came out of the location van and saw that Grace wasn't happy. 'What's wrong?' Linda asked. So Grace told her. 'Is the shot a spread?' asked Linda. 'Yes,' said Grace. 'It's a *spread.*' Well," says Elgort, "Linda stayed upright on that boat for ten minutes, and we got the shot. Never say never to Grace Coddington."

Not that it's always appreciated. "I got told off today for being uncompromising," Coddington says. "Actually, they called me ungrateful and then they changed it to uncompromising. I think that's the secret to my career: If you give in, you don't get perfection." She amends that: "I don't get close to perfection now, really, but if you give in, then you'll never get anywhere *near* it." Sophie Hicks, an architect who was Coddington's assistant at British *Vogue* in the eighties, recalls that after one of Coddington's stories came in to the art department, her boss would go there every day to monitor how it was being laid out in the magazine. "She'd come back to her desk," says Hicks, "and say, 'Well, he's *nearly* got it right. I'll check on it again tomorrow.' And if the truth be told, she could lay out her pictures better than anyone else."

"I got told off today for **being uncompromising,**" Coddington says. "I think that's my secret: **If you give in, you don't get perfection**—you don't even get *near* it."

FLIGHTS OF FANTASY: Grace Coddington's work as a stylist never lacks imagination. From top, models posing as the Rolling Stones for Steven Meisel; Carmen Kass, *Mad Max*-style, shot by Arthur Elgort; the quirky combination of twigs and an evening dress, as captured by Bruce Weber.

By all accounts, she's just as demanding when it comes to fashion. Roberts says that unlike many of her contemporaries, Coddington doesn't "chain herself to the wagon of trends. They're anathema to her. Grace integrates the latest clothes into whatever vision she has of her story. And she can sit through a fashion show—sketching everything—and she'll pick the most important outfit." In the fashion world, this ability to divine the look is not to be dismissed. "She's often onto new ideas before the designers are," says Wintour. When she was at British *Vogue,* says Calvin Klein, "she was the first European fashion editor to appreciate American design."

Coddington lived in Klein's clothes in the early eighties: "Everything she wore was a shade of beige," Hicks says. After that, she went through an Azzedine Alaïa phase. "Most fashion editors don't wear the clothes they shoot for their magazines," says Hicks. "But Grace wore her pages; she'd live them, and then she'd move on to something new." These days, she wears Helmut Lang or Calvin Klein, in ascetic combinations of black or white. Anything that hasn't been worn for six months is discarded. "And then," she says wryly, "I go out and buy the same thing all over again." She doesn't share fashion's obsession for vintage in her wardrobe or her work; says photographer Craig McDean, who has just started shooting with Coddington for *Vogue,* "She's always interested in fashion *now.*"

Fashion, however, looms large in her personal history. Born in 1941, Coddington was raised on Anglesey, an island just off the coast of Wales. "I ordered *Vogue* every month from the local store," she says. "Sometimes it arrived, and sometimes it didn't. For me, the magazine represented an amazing fantasy world of sophistication and grown-ups. I dreamt of getting away from the tiny place I was raised." So as soon as she could, she set off to London. "I thought London would be full of these amazing-looking women . . . God, I remember thinking that if I ever got to be one of those women, it would change everything," she says. "*That* was my dream—it was always my desire to be an incredibly elegant woman."

She entered the British *Vogue* Model Contest in April 1959 and took first prize in the quaintly titled "Young Idea" category. "She is a radiant girl with sparkling looks," enthused *Vogue.* "She lives in Putney; is a waitress and part-time model. We think she'll do more modeling than waiting." The

PHOTOGRAPHS FROM *GRACE, THIRTY YEARS OF FASHION AT VOGUE;* PUBLISHED BY EDITIONS 7L.

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prognosis was not unanimous. She had attended the Cherry Marshall modeling school, where, she recalls, they told her, "You don't have blonde hair, and you're not very pretty."

"I thought London would be full of these **amazing-looking women,**" says Coddington. "I remember thinking that if I ever got to be one of those women, **it would change everything.** *That* was my dream."

Winning the contest got her an introduction to photographer Norman Parkinson, who championed her at the magazine (and later acted as her mentor when she went to work there as a fashion editor). But her career nearly came to an untimely end when, in the early sixties, she was involved in a car crash in London. As a result of this, Coddington had plastic surgery to graft skin onto her left eyelid, an episode she is reticent about. "Luckily they found my eyelashes," she comments, simply, in *Grace*. By the time she'd fully recovered, Mary Quant and her miniskirts were shaking things up, and Coddington was not going to be left behind. "Vidal Sassoon started giving me these geometric haircuts. He was in that very tight circle of people that were happening in London. There was Vidal, Mary Quant, photographers like David Bailey and Terrence Donovan, and the Beatles and the Rolling Stones—and I knew all of them," she remembers. "And suddenly it didn't matter that I wasn't a pretty blonde."

ALWAYS IN *VOGUE*: Norman Parkinson's portrait of Coddington was taken in 1959, just after she had won the British *Vogue* Model Contest.

"It's interesting with Coddington," says Vidal Sassoon. (Incidentally, in a groovy throwback to the sixties, he always refers to her as Coddington.) "You take those perfect-looking girls—Jean Shrimpton, say—that haircut wouldn't have worked on them. With Coddington's bone structure, and that sense of herself, she had something beyond beauty." Photographer David Montgomery took a portrait of her that resulted in a starkly graphic, almost Pop Art image; Sassoon remembers it adorning the wall of the sixties London hot spot the White Elephant. It was this photograph that Manolo Blahnik pinned to his wall when he was 16 and "mesmerized" by her. He wasn't alone; most of sixties London was mesmerized, too. "She was a huge celebrity in that world, an incredible beauty," says Wintour. "I was in awe of her."

Yet she began to feel that it was time to move on. In 1969, Coddington married restaurateur Michael Chow and went to work at *Vogue*. She partied with the fashionable faces that often ended up in her stories. Sometimes she turned up in the stories herself: "I think I worked with Helmut Newton more times than I did when I was a model." The seventies went by—Coddington and Chow divorced, and she married photographer Willie Christie and raised her nephew Tristan after her sister Rosemary died. Coddington experimented with new ideas and designers, becoming what Hicks describes as "an international fashion figure—but one who was still based in the then very parochial world of British fashion."

That was soon to change. In 1986, Calvin Klein asked her to come to New York to work with him. And her boyfriend, hairstylist Didier Malige, whom she is still with, was living in New York. "Tristan had grown up and was independent, and I was free to do whatever I wanted," she recalls. "Suddenly I had this offer from Calvin. And I thought, *Well, I can stay at British* Vogue *for another twenty years, or I can change and see where this takes me.*" She came to New York in early 1987, and she and Bruce Weber set to work on Klein's advertising. "She worked on some of the best campaigns we've ever done," says Klein, including the original Eternity ads with Christy Turlington. But Coddington was longing to return to magazines. "In the end," says Klein, "her passion was for working with photographers and doing her stories."

"I love Calvin," Coddington says. "He taught me so much about living in America. But I missed being all over the place and seeing a lot of different people." Arthur Elgort maintains that Coddington needed to return to being a fashion editor because she "likes to sit in the front row and see what's going on. She missed sketching the clothes and dreaming about the fashion."

By this time, it was 1988 and Anna Wintour had been appointed editor of U.S. *Vogue*. She jumped at the chance to bring Coddington back into the fold. "I was over the moon when she came to the magazine," says Wintour. "Her vision was and is very close to mine. We both admired the same photographers, and we both liked to see a certain romance in fashion stories—that the model should look pretty and not dour and depressing." Coddington says that her dogmatic nature about what she thinks is right means that before every shoot, she and Wintour "have this game of pushing each other as far as we can. I do say, 'Why do we have to go through this every time?' But it's crucial to do it; it's that process which makes a story work really well."

Coddington's time at Calvin Klein did, however, leave a lasting impression on her. "I didn't really enjoy the merchandising side of working at Calvin," she says. "But I realized that if you don't sell it, then there's no point in making it. Now I feel the same about fashion pictures. I used to say, 'Let's just go for the shot—if it's not right, then at least we'll have done it.' But if a photo's not printed, it doesn't have any validity. People have said to me, 'Oh, you're doing a book—you'll run all the pictures that never got published.' But you know what? I'm not. I felt that there's something funny about them; I don't remember them at all. You go back to find the picture that you cared so much about and think, *Why did I make such a fuss about it?*" Coddington starts to laugh. "Then you have to admit that they were right. Goddamn it." ■

PHOTOGRAPH BY NORMAN PARKINSON.

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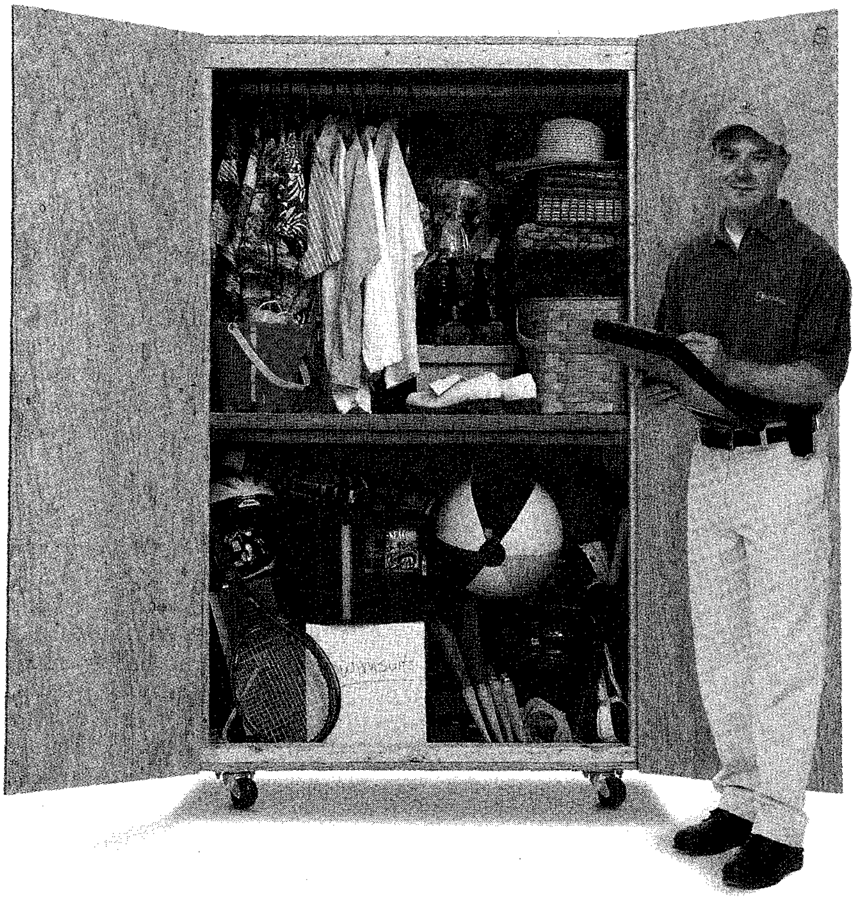

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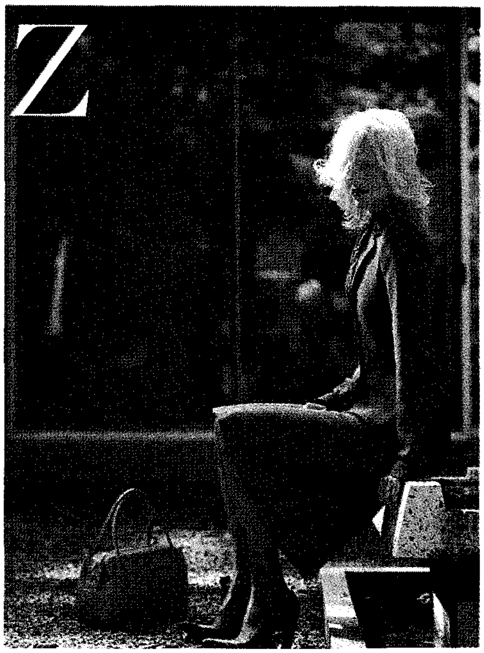

Dolce & Gabbana suit, $1,300, from a selection at Barneys New York, Bergdorf Goodman, and Dolce & Gabbana. Tod's bag, $1,200 at Bergdorf Goodman, Saks Fifth Avenue, and Tod's. Prada pumps, $335 at Prada. Calvin Klein hosiery, $11 at Bloomingdale's, Lord & Taylor, and Macy's. Silk scarf from a selection at Henri Bendel.

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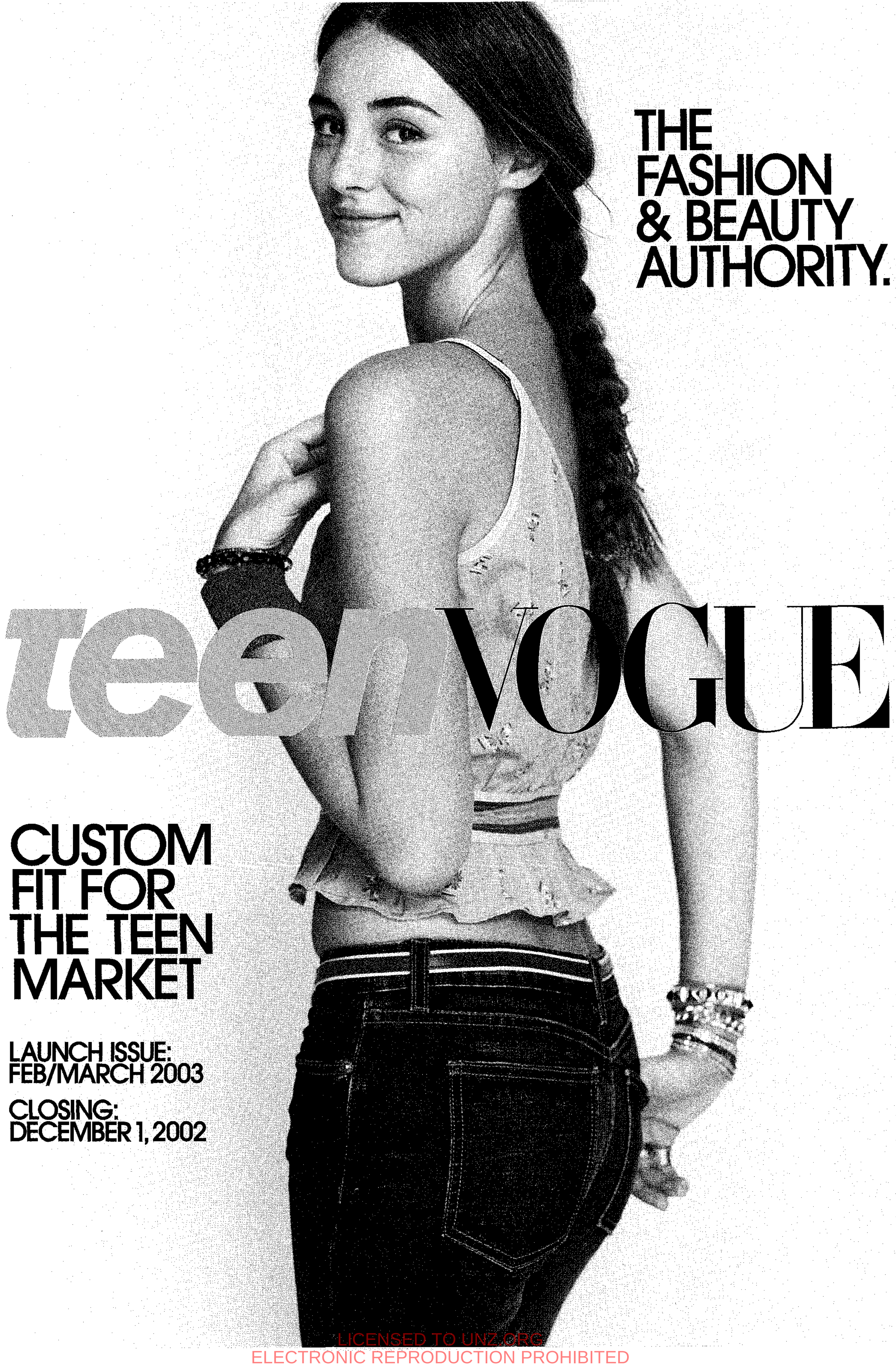
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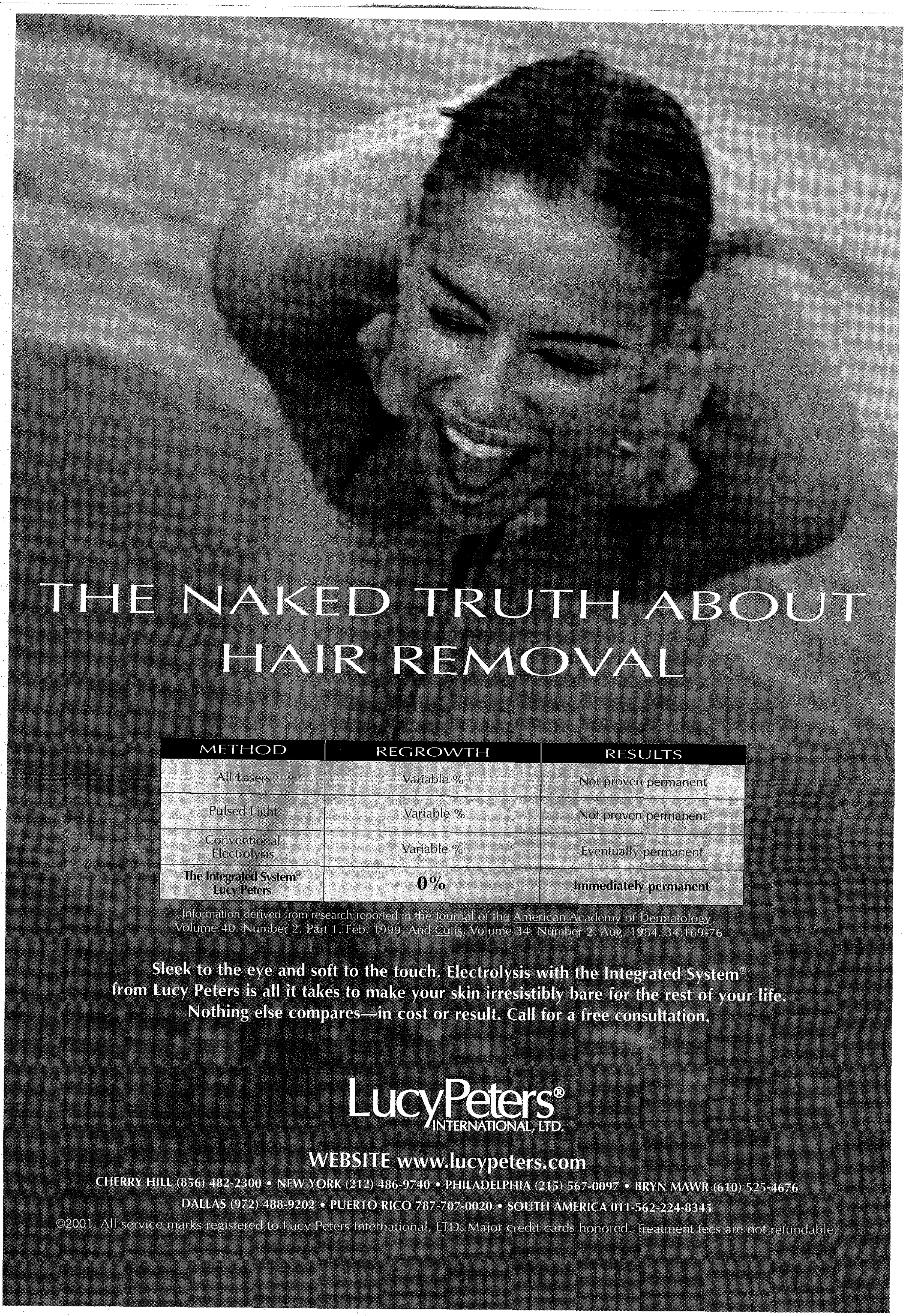

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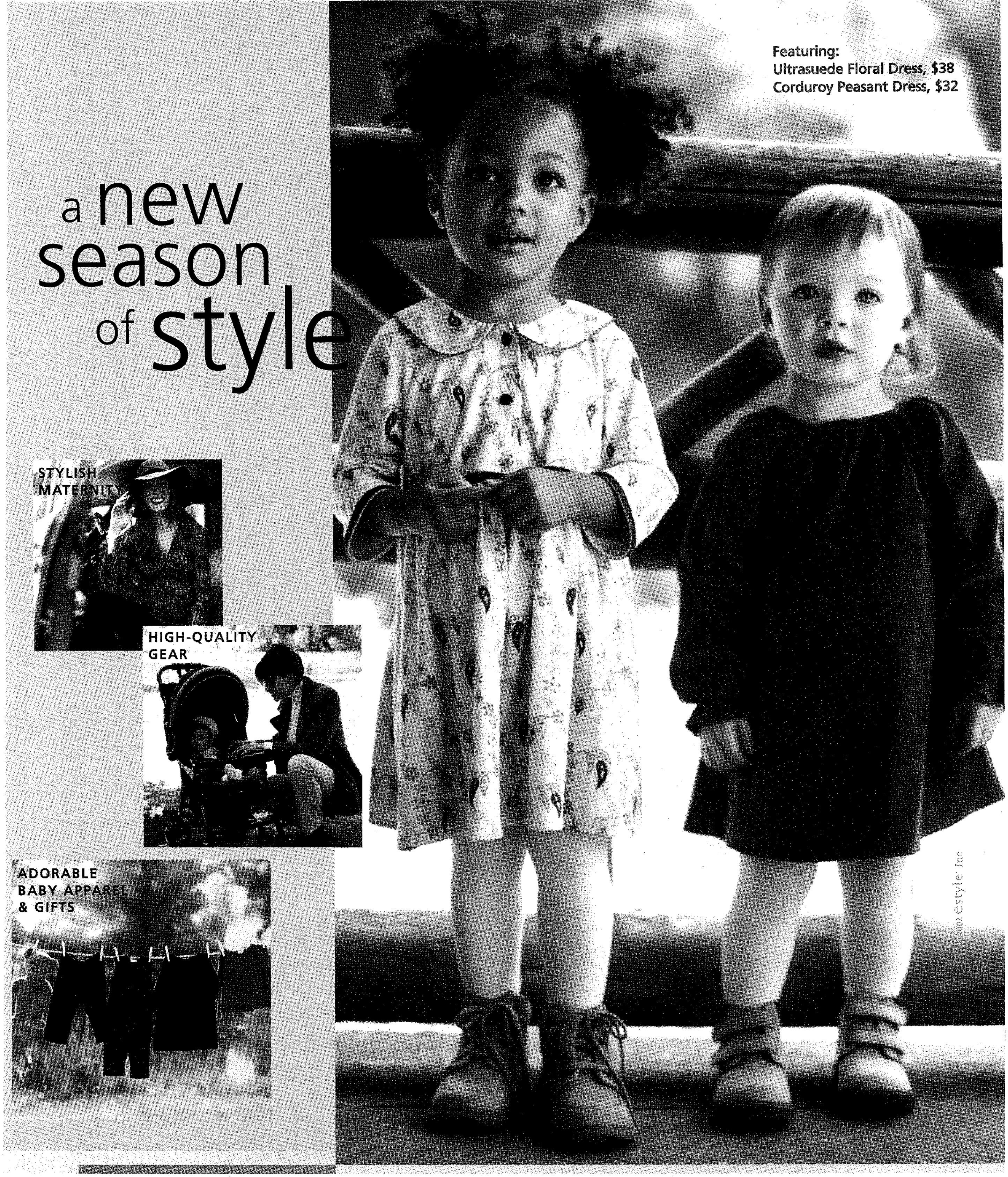
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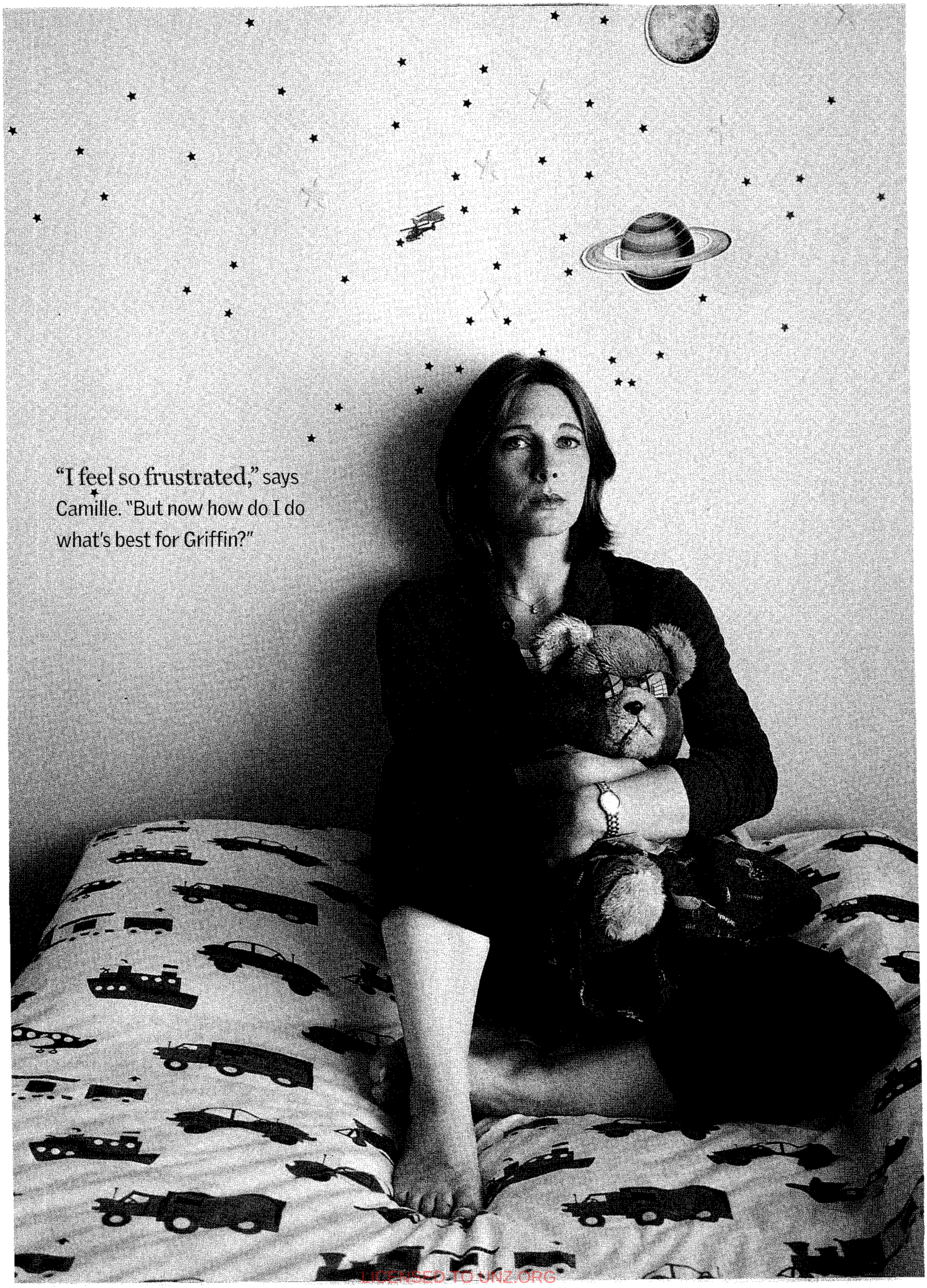


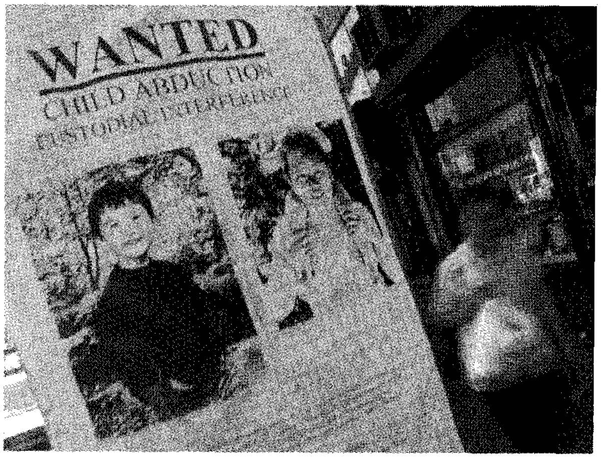
"I feel so frustrated," says Camille. "But now how do I do what's best for Griffin?"

When 4-year-old Griffin Guo was kidnapped by his father on an East Side street and taken back to China, it was a terrible consequence of a divorce not only between two people but between two cultures. And Griffin's mother, Camille, knows what a hard road she'll have to travel to get her son back. BY LISA DePAULO

THE LOST BOY

On the morning of July 8, Camille Colvin woke her sleepy 4-year-old, poured him his Froot Loops, and packed his little shoulder bag for preschool with his lunch and his Legos. It was a perfectly normal day except that Camille, who is usually unflappable, couldn't stop trembling. "Don't worry—it'll be okay," said her husband, Bob. The couple, who both work for PricewaterhouseCoopers, had married just three months before, on a mountain in Sun Valley, Idaho; wedding gifts in big blue Tiffany boxes still sat in a pile in their Upper East Side living room. "I'm just so nervous," Camille whispered. "These visitations drive me crazy." "Babe, don't worry," Bob assured her, but he was really trying to convince himself. *What if?* What if this was the day Camille's ex-husband made good on his threats to take Griffin away from them forever?

With the three of them holding hands, they walked Griffin to preschool before heading to their midtown offices. They decided to wait till the end of the day to tell Griffin that he was going to see his "China Daddy" that night. Too many times, China Daddy hadn't shown, and Griffin would cry himself to sleep or wet the bed. His preschool principal would remember that last morning vividly. Griffin kept running back to Bob Colvin, whom he called Daddy, and jumping in his arms. "He had a separation problem; you could see that," says the principal. "He kept saying, 'Please don't leave. I will miss you today so much.' "



Griffin was always an extremely affectionate child, the kid who in the middle of class would walk up to his teacher, tug on her skirt, and say, "I love you." When it rained, he'd instruct the adults not to fret: "The sun has gone in for lunch," he would say, "and the clouds have come out to play." His teachers would later remark that he was such a funny, happy kid—magical, really—they had no clue of the trauma he'd been through, how he'd been spirit-

HAIR AND MAKEUP BY KATRINA BORGSTROM FOR PRICE, INC.; RIGHT, GUY LONDON/

PHOTOGRAPHED BY NIGEL PARRY

ed out of China, with the help of the U.S. Embassy, at the age of 2½, when Camille left Guo Rui, her husband of nine years.

THAT DAY, THE TEACHER TOOK THE kids to the park. Griffin couldn't stop giggling as he skipped through the sprinklers in his I ♥ NY T-shirt.

At 5:30 P.M., his mother picked him up. She said she would take him anywhere he wanted for dinner; he picked McDonald's. She also told him he was going to see his China Daddy. "China Daddy has the smoothest face in the world; Daddy's is scratchy," he replied. And Camille had to laugh.

At the same time that Griffin was eating his Happy Meal, Bob Colvin was meeting with a private investigator in a coffee shop several blocks away. The Colvins weren't taking any chances. Patrick Colgan, a retired FBI agent, had his orders: Under no circumstances was he to let Griffin out of his sight. If Guo Rui made one step in the wrong direction, Colgan was to rescue Griffin by "any means possible." Camille Colvin had been though family courts from Boise, Idaho (her hometown), to San Jose, California, to New York City, imploring various judges to listen to her: Guo Rui (who was known as Grey) had made numerous threats, she'd told the courts. She was convinced he would steal Griffin and take him back to China. *Yeah, lady, right.* Even Colgan would later say he didn't really think the guy was going to snatch the kid. He saw his role more as a security blanket for Camille; she needed a "comfort zone."

At 6:30 P.M., the designated meeting time, Camille and Bob sat on the floor in the children's section of Barnes & Noble at Second Avenue and 86th Street, reading books to Griffin. Colgan hovered between the shelves, "getting a sense of the kid." China Daddy was half an hour late, which struck Colgan as pretty odd "for a guy who hadn't seen his kid in four months." But when he finally showed up, bearing Chinese "white rabbit" candy, Griffin ran to his father. Camille pulled her ex-husband aside and in fluent Mandarin gave Grey his instructions: "No buses, no subways, no taxis." She insisted he stay in the blocks around the Barnes & Noble, as the two lawyers had agreed. "And just to remind you," she added, "this visit is being supervised." Grey gave her an icy glare, but she was used to that.

"Bye, Mommy. Bye, Daddy," said Griffin. And then Grey took the boy out into the streets. Colgan followed about a half-block behind—watching the kid in the I ♥ NY T-shirt, green cargo shorts, and a shoulder bag full of Legos. Colgan watched as China Daddy took Griffin into the Häagen-Dazs store—one of the preapproved sites—and bought him an ice-cream cone. Grey spoke very little English, and Griffin had lost most of his Mandarin, though his mother had pushed him to use it. "Pleeese, Mommy, don't make me speak Chinese anymore," he'd say.

But Colgan could see that however they were communicating, "they seemed to be laughing and enjoying each other." Then Grey stopped at a phone booth and made a ten-minute call. This was strange, thought Colgan; why blow all this time on the phone if you're so eager to see your kid? Finally, Griffin, says Colgan, "put his arms around his leg, like 'C'mon, Dad, get off the phone.' " And Grey reached down to rub his child's head.

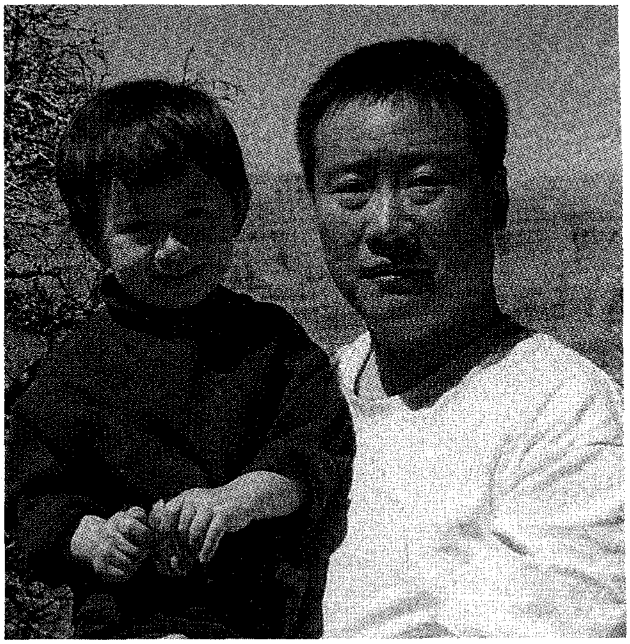
A few minutes later, at 7:40 P.M., Griffin and China Daddy headed south down Third Avenue and turned east on 82nd Street. What was unusual now was that Grey just stopped and stood there on the quiet street, holding Griffin in his arms. Colgan, concerned about being "made" if he turned the corner, kept walking down Third. "About twenty seconds later," he says, he turned around, "and they were gone."

"Hey, I'm on the job. Did you see the Chinese boy with the Chinese guy?" Colgan asked, rapping on the window of a Chevy Suburban with a two-way radio that was parked smack in front of the spot they disappeared from. As Colgan had already figured out ("I've been doing this 28 years"), the driver of the vehicle was yet another undercover guy, a U.S. marshal, who was doing an entirely different surveillance (guarding a judge). "Yeah, they were standing right there a couple seconds ago," said the marshal. "Yeah, where'd they go?" asked Colgan. Damned if he knew.

At 8:30, Bob and Camille returned to the children's section of Barnes & Noble to pick up Griffin. A few minutes later, Pat Colgan walked in by himself. "I lost them," he said.

CAMILLE HAD KNOWN THAT SOMETHING LIKE this was coming. She just didn't know how or when. So while Bob was filled with rage (and Colgan with guilt: "I feel professionally and personally terrible," he says), Camille shifted into action mode, with a calm determination that was unsettling even to the cops. There was no time to fall apart. No time for blame. She knew what Guo Rui was capable of—this man she had once loved, who had also once agreed, in court, to relinquish his parental rights in exchange for $60,000. And felt she knew what this was really about. It was about punishing his ex-wife, who had brought shame to him and his family. And it was about a boy. Camille's child, yes, but also the only son of an only son in China. The cross-cultural world she'd built for herself still held her tight—could she ever escape?

That first night without Griffin, as she sat quietly weeping in his empty room with the stars glued on the walls and his favorite things—his red-tinted sunglasses, his plastic fireman's hat, his little peace-sign necklace—in her lap, she remembered the thought she'd kept trying to push out of her mind the night in China when Griffin was born: If he had been a girl, she would never have to worry about losing him.



DUAL DADDIES: Griffin with Guo Rui, "China Daddy," in China, February 2000; opposite, Bob Colvin and Griffin in July 2002, the day before Griffin was kidnapped.

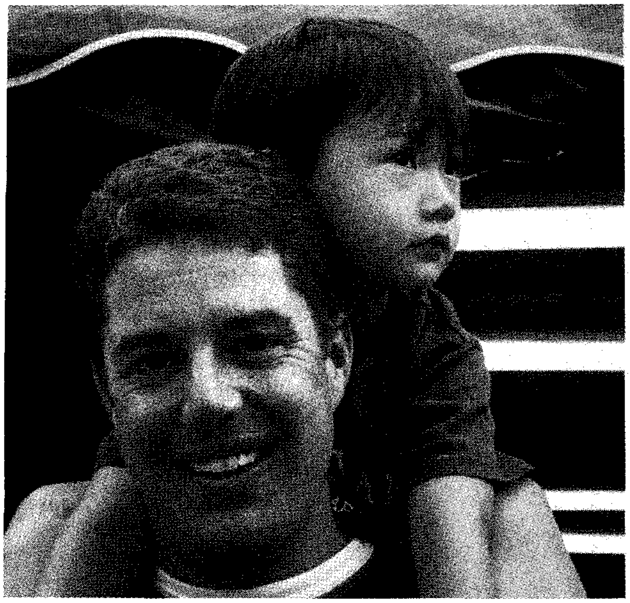
Her odyssey with Guo Rui began in mainland China in 1990. She had just turned 24. It wasn't her first time living in Asia. As a fresh-faced 18-year-old out of Catholic school in Boise, Camille Elliott had spent six months after high school in Taiwan, teaching English. Her parents, "open-minded, middle-class liberals," Camille says (her father was once an attorney for Boise Cascade; her parents now run a business revamping vehicles for the handicapped), strongly encouraged their four daughters to travel. "All of us were basically given an ultimatum after high school," says Camille, "that we would go somewhere abroad and hopefully do something meaningful." A few years later, as a student at Portland State

University in Oregon, she spent a year in central China and learned to speak Mandarin. Her parents were delighted with her growing fascination with Asia, and to Camille it was inevitable that once she graduated, she'd go back. "I just fell in love with the people," says Camille, "and the antiquity. Just the way things were done. There was this overwhelming sense of roots—that because it had been done that way for 2,000 years, it was the right way. The strength of that is quite amazing."

She returned to Asia in 1990, this time to Zhengzhou in the province of Henan in central China, one of the most rural and conservative provinces. There were other Americans there, but most were missionaries, whom she found tedious. "I wanted to meet more artists," she says, "more people in political circles." She met Guo Rui on a blind date in August 1990 and was instantly enamored of him. "My parents thought it was because I was so desperately lonely," she says, but she still disagrees. A sculptor and artist with a degree from one of the best art institutes in China at a time when contemporary Chinese art was reaching new heights of popularity, Guo Rui stood out in other ways as well. Tall and athletic, he had a charisma that was magnetic, much like the son he would one day have.

He lived with his parents (who worked for the official state-run bookstore) in government housing, which meant a tiny three-room space with concrete floors and hospital-yellow paint. The night they met, he served her a steamed-fish dinner in his room while his parents sat in theirs. Camille remembers how they talked all night in Mandarin.

She married him four months later. Though she was in love, her quick decision had more to do with the cultural mores of China than with her own desires. There was pressure from what Camille calls "the little-old-ladies brigade," a group of old women in the village whose business was everyone else's. They specialized in "family planning"—making sure that the men married the right women at the right time. "In Chinese, it's called *wan hun wan yu*," says Camille, "which means 'late marriage, late pregnancy.' " Which helped to enforce the law on having children. "You got one," says Camille, "preferably a boy." Late-term abortions of girls were common practice, though if a Chinese man married an American, he was no longer subject to the one-child policy.



To Guo Rui, it was Camille who had kidnapped their son. "Mr. Guo was absolutely stunned," wrote his lawyer, "when Ms. Elliott spirited him out of the country last year."

Guo Rui's parents also applied pressure. "They were certainly concerned as to what my intentions were," says Camille. The fear was "that I would be dating Grey while he should be seeking a wife. So we either had to cool the dating thing or make an open commitment. I loved them and didn't want to let them down."

What she didn't realize then was that for a Chinese man to marry a Western woman "was very much a prize." While the Chinese looked down on American men who came for Chinese brides, when the opposite occurred—and it was very rare—it was considered "marrying status." As Camille's husband, Grey would have the freedom to travel from Communist China, and untold economic opportunities.

The two were officially married in December 1990, and Camille moved into the tiny apartment with Grey and his parents—though she hadn't yet told her own parents. "Maybe I had concerns myself about the quality of the decision," says Camille.

Five months later, in May, their wedding banquet was held in Zhengzhou. Camille assumed her role as a subservient Chinese wife starting at the banquet with a ritual in which she had to go from table to table and light everyone's cigarette as a sign of respect.

Grey's art career, which had seemed so promising, quickly stalled. And his resentment of her grew in tandem with his reliance on her. "Tao says, 'Do as I say,' " he would tell her when she disagreed with one of his edicts.

For the entire nine years of their marriage, Camille was the breadwinner. She held various jobs—from teaching to running tour groups to, finally, taking a job at PricewaterhouseCoopers, where she was a human-resources manager. Twice they moved to the States, once in '91 to live with her parents in Boise ("a disaster," says Camille; "worse than a disaster," says her mother, Carol) while Camille worked as a campaign manager for a pro-choice group alongside the Clinton-Gore ticket in 1992. "I knew from the minute they stepped off the plane that Cammy had made a huge mistake," says Carol. "He didn't love our daughter—you could see it in his eyes. My husband saw it, too. He said, 'Uh-oh, we're in trouble.' "

In 1993, they moved to San Francisco, which Camille thought would be the perfect place for her husband to flourish as an artist. She got a job with a tour-group company that sent Stanford alumni on fancy trips to China. She was making good money and enrolled Grey in classes so he could learn English. But that never happened. Neither did the art. "I think he knew it was in his best interests to spend more time controlling me than making himself successful," Camille says. "Because if he actually became successful, then I would feel comfortable leaving him. The pity factor played pretty heavily."

It was in San Francisco that she left Grey for the first time. He wasn't pleased. "There was a lot of stalking," she says quietly. Eventually, he persuaded her to reconcile, and in late 1996, she began applying for jobs that would get them back to China and his parents. "I felt beholden to them, or responsible for them," says Camille.

In January '97, she started her PricewaterhouseCoopers job in China. Three weeks later, she discovered she was pregnant with Griffin. And when it turned out to be a boy, his family was overjoyed. When Camille returned to work, her in-laws, as is customary in China, took care of the baby.

In the beginning, Camille looked at this like the American girl she still was: "We

PHOTOGRAPHS COURTESY OF THE COLVIN FAMILY.

didn't have to worry about day care," as she puts it. But the culture she so loved was becoming suffocating. Every night, Griffin slept with his grandparents, because that was the way it was done. In a sense, her infant son made her realize how wide the gap was between her own culture and her adopted one. One night, she and Grey had a drag-out fight over whether Griffin should have a high chair. Grey refused; that wasn't how things were done. "I felt more and more marginalized—from my own child," says Camille.

Then she got pregnant again. Camille desperately wanted another child; Grey did not. The threats began: If she didn't abort this child, he would kill it for her. He would take Griffin away. How could she ruin their lives like this? He already had his son. What more was there?

On June 16, 2000, she aborted the child. Seven days later, she fled China for good, with Griffin. "I realized through all of this that Griffin was suffering," she says. "He became very clingy, very fearful." And it dawned on her: "Fighting to keep this unborn child was one thing. But I needed to pay attention to the child that I had."

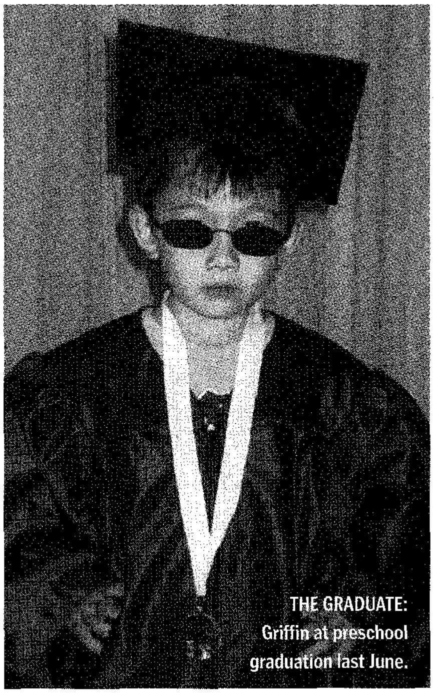
The U.S. Embassy put through the paperwork. Her mother met her in Hong Kong to help bring Griffin back to the States. For days, she had quietly been taking things from the apartment to prepare for the trip: clothes for her and Griffin, some of his toys. She pretended she was taking them to the dry cleaner, or to work. From Hong Kong, she called Grey: "Griffin is safe. But I'm not telling you where we are."

For a while, Camille hoped Griffin had no idea he'd been kidnapped, that he thought he was "on some great adventure with China Daddy." But now "he has to feel that we let him down," she says.

WHEN SHE GOT BACK TO BOISE, "I EXHALED," says Camille, "then told him where we were." A month later, Guo Rui called to say he wanted to come visit. Camille's parents paid for his ticket and a week in a hotel so he could see his son. But in fact, he was there to see her. He wanted to reconcile and to bring her back to China. On his last night in Boise, the two went out to dinner. "Forget it," she told him. She wanted a divorce. Then she started reading from a list she had prepared: the separation of their assets.

Back in China, Grey persisted. In November, he faxed a heartbreaking letter to Camille, asking her to translate his Chinese words for her parents: "Mom and Dad, no matter what, you are still my parents. I would like to apologize to you first. . . . I am starting the process of correcting my mistakes and changing my ways. I know I really hurt Cammy regarding the pregnancy, that was not my intention. I only wanted to make sure that we had a good life. . . . I was there for her when she was sick. I did not laugh at her when she could not speak Chinese. . . . We can make it through any difficulty, the two of us. . . . Cammy knows that my parents love her like their own daughter. . . . I want for me and Cammy and Griffin to have a happy family."

Camille knew that she'd delivered a powerful blow to Guo Rui and his parents. "He will never do anything to upset his mother," she says. "Losing his son was the worst thing he could do to them."


THE GRADUATE: Griffin at preschool graduation last June.

Later that month, Camille moved to California to work in PricewaterhouseCoopers' San Jose office. But first she went back to China to tie up loose ends and meet with Grey. "If you'll give me a divorce now," she told him, "we can do it in China." He told her he didn't want a divorce; he wanted her back. "You're crazy," said Camille.

The following January, she paid for another trip, so he could see Griffin. Moments after he checked in to his hotel, there was a knock at the door: She had him served with divorce papers. He, too, had a surprise for her: He had decided to move to San Jose. Camille says that the one time in San Jose that she let him have Griffin for an overnight visit, he called her within hours. "Griffin's crying," she remembers him saying. "He wants you. I can't do this."

From that point on, *Guo* v. *Guo* played itself out in an ugly battle in the courts. Camille said that Grey had made clear on numerous occasions that if Camille didn't return to him, he would take Griffin to China and she'd never see him again. Her court pleadings were like a broken record: "I am concerned that Respondent may decide to remove the child from the United States. . . . I fear losing Griffin forever." Her lawyer in San Jose, Susan Emlet Crandall, knew that if Griffin was taken to China, the Chinese government would provide no help, since China was not a signatory to the Hague Convention or the International Parental Kidnapping Crime Act, which allow warrants issued here to be enforced overseas.

But to Grey, it was Camille who had kidnapped their son. "Mr. Guo was absolutely stunned," his lawyer, Cheryl Brown, wrote in court filings in San Jose, when "Ms. Elliott spirited him out of the country last year." She added: "In fact, Ms. Elliott's current requests before the court are, in essence, requests that Mr. Guo not do what Ms. Elliott did, i.e. steal the child away from the other parent."

Griffin was certainly not unscathed by his parents' divorce and the flight from China, according to a court-ordered psychologist's report. "Griffin was confused as to why she didn't love his daddy any more when daddy loved her and him," the psychologist wrote. "There was also the loss of the relationships with Griffin's paternal grandparents. Through play he was able to express his feelings that people leaving him felt like a death."

By the summer of 2001, Camille had fallen in love with another man, who planned to marry her and adopt Griffin. Bob Colvin, a finance director for PricewaterhouseCoopers, had met Camille in China when both were working for the firm. Both were in tumultuous relationships, and they cried on each other's shoulders. When Camille was pregnant the last time and Grey told her to get rid of it, Bob was the person she called first.

When Camille moved to San Jose, Bob was transferred to New York, and they began an intense e-mail and telephone relationship. In April 2001, Bob invited Camille to New York for Easter. "We both knew if anything happened, it would be all or nothing," says Camille. It was all. On September 7, two nights after her divorce from Grey was final, Bob proposed. By that point, Grey had been clued in. Several times in San Jose when Grey had a court-ordered visitation with his son, Bob Colvin was present. To Grey, his once-obedient wife was in control, and even had a new lover. "I know it was emasculating," says Camille.

AS THE DIVORCE WAS BEING FINALized, both sides tried to work out a custody agreement. Crandall remembers a marathon negotiation in the corridors of the county courthouse during which it became clear, she says, "that he could be bought." "I think we started at $10,000, and it escalated from there." He was asking for $1,000 a month in alimony for five years. Crandall suggested they give it to him up front—$60,000—in exchange for his "relinquishing his parental rights." Grey signed the agreement, but the deal ultimately fell apart. One of Camille's stipulations was that Grey turn over Griffin's passport; Grey claimed he had "lost it." She wasn't giving him the money without the passport. "Basically, Camille got cold feet," says Crandall.

HUG FROM THE BRIDE: Camille and Griffin at her Sun Valley wedding.

In October 2001, Camille got a transfer to the New York office, and she and Griffin moved in with Bob. The following February, Grey moved to New York. That month, he had two supervised visitations with his son. During one of them, he realized that Griffin had taken to calling him China Daddy, while Bob was called Daddy. (Later, Camille would learn that that same month, Grey had gone to the Chinese consulate and obtained a visa in Griffin's name.) In April, Bob and Cammy got married in Sun Valley, Idaho. In June, they were back in court, this time in Queens, where Guo Rui was renting a room. To make a living, he was working as a street artist in Times Square. He had not seen his son since February, because, Camille says, he kept insisting on unsupervised visits. "Then take me to court," she told him. Then she pushed the envelope further, asking in court papers for child support. Guo Rui was ordered to pay $100 a week. With his wife and her new husband ensconced in a fancy building on the Upper East Side, this was too much.

On June 12, less than a month before he took Griffin, Guo Rui filed a motion in the family court of Queens "seeking an immediate order" to have visitation with his son. "I am a good father and I love my son very much," he wrote in his affidavit. "I miss my son so much." He went on: "She changed my son's name from Guo to her new husband's last name." He wrote about how disturbing it was to hear his son call him China Daddy. "It breaks my heart to see all this."

The lawyers, in an attempt to placate Guo Rui, encouraged Cammy to play nice, to give him a chance to see Griffin, and a visit was arranged on July 8. At the end of June, with the visit looming, Guo Rui called a Chinese-speaking travel agent on Canal Street in Chinatown, looking to buy two one-way tickets to China. The agent, who spoke to *New York* under the condition that her name not be used, says that he specifically wanted to fly on July 8 and intended to pay in cash. She got him great rates on Northwest Flight 17 from JFK to Beijing ($525 for his ticket, $425 for Griffin's), but the flight left at 2:50 P.M., which seemed to trouble him; she booked the flights for him but never heard from him again. Later, when she saw a story in a Chinese newspaper about the missing boy, she recognized him immediately. "The name Griffin," she explains, "is very unusual in the Chinese community."

ON THE NIGHT OF THE ABDUCTION, TWO OFficers from the NYPD—Detective Thomas Ryan and Sergeant Vincent Gough—headed out to Queens, where Guo Rui rented his room. There was no sign of father or son, just a mattress on the floor and some clothes strewn about, along with a giant pile of court documents, divorce papers, and correspondence from Camille. "For him to just leave that after all those years of saving it seemed odd," says Gough. "Unless he didn't need them anymore," says Ryan.

They went straight from the apartment to the airports. But the most they could do was hand out flyers. "The airlines have their own bureaucracy," gripes Gough. And since Guo Rui was a legal alien and Griffin's biological father, neither Customs nor the INS was very helpful. Gough, however, was reasonably certain of what had happened. "If I were in his shoes? I'd get to China fast," he says. "To the Chinese government, he'll be a hero."

The Colvins were spinning in circles. The red tape was overwhelming. The D.A.'s office wouldn't sign a felony warrant for Grey's arrest unless there was proof that he had left New York. The FBI couldn't call him a fugitive without a warrant. The NYPD was still trying to get Verizon to tell them whom he made the phone call to. Then there was the cultural barrier. "They'd hear Chinatown and China," says Camille, "and go, 'Oh, shit.' "

Camille spent her days canvassing the streets of New York's Chinatowns in Manhattan, Queens, and Brooklyn, often accompanied by family. Bob Colvin's dad, whom Griffin called Big Bob, will always remember the black cop in Chinatown who, when shown a flyer and asked *Have you seen this little boy?*, started laughing: "Buddy, take a look," the cop said. "They all look alike."

Often, Camille had Chinese reporters in tow. She was getting crucified in some of the Chinese papers, which made her more determined to ingratiate herself. "This isn't about punishing Guo Rui," she kept repeating in Mandarin. "It's about finding Griffin." She didn't want to do anything that would drive him further underground. At night, she would call her in-laws in China. "We haven't heard a word," they told her.

Playing out the possibilities became excruciating. Who was taking care of him? What if he couldn't speak English to anyone? And what did Grey tell him? That his mommy didn't love him anymore? That his mommy was dead? All he has is his Legos.

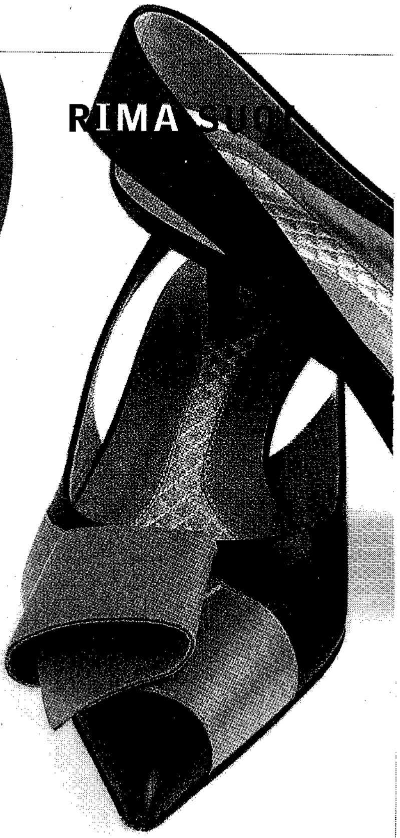
For a while, Camille hoped that Griffin had no idea he was kidnapped, that he thought he was "on some great adventure with China Daddy. And he'd come home to Mommy and Daddy soon." But as the weeks passed, that hope gave way to a darker thought.

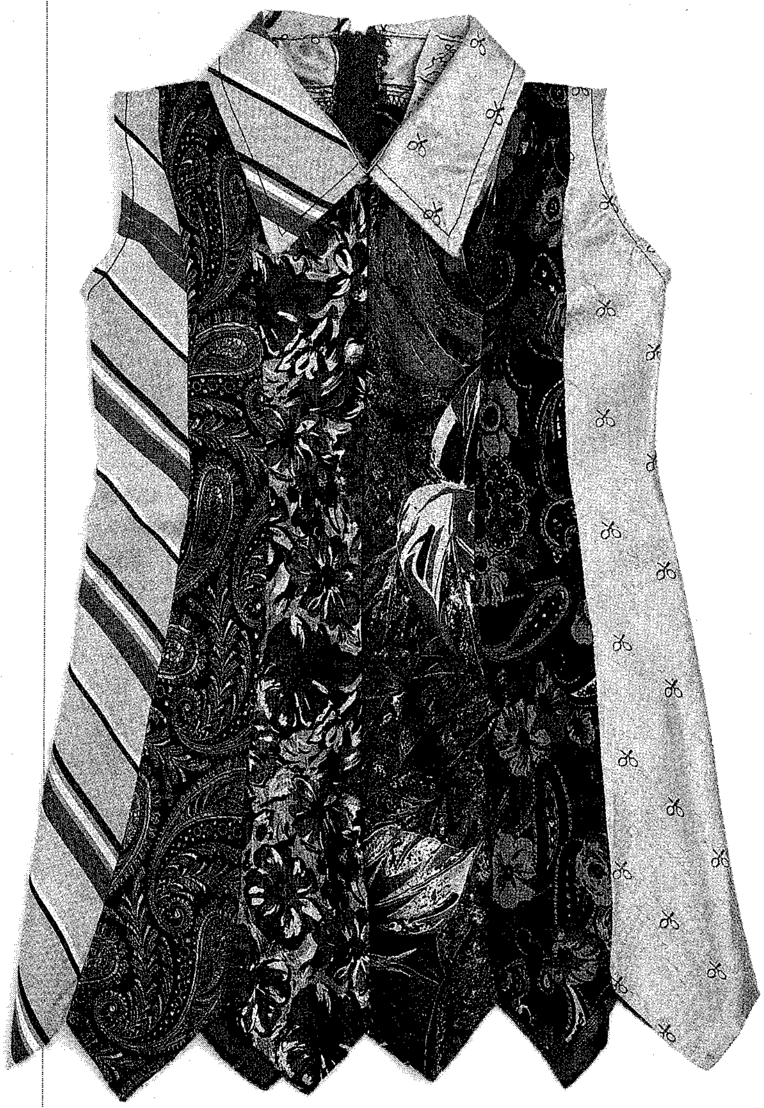
(continued on page 175)

PHOTOGRAPHS COURTESY OF THE COLVIN FAMILY.

Best Bets

RIMA SUQ





Tie Me Up

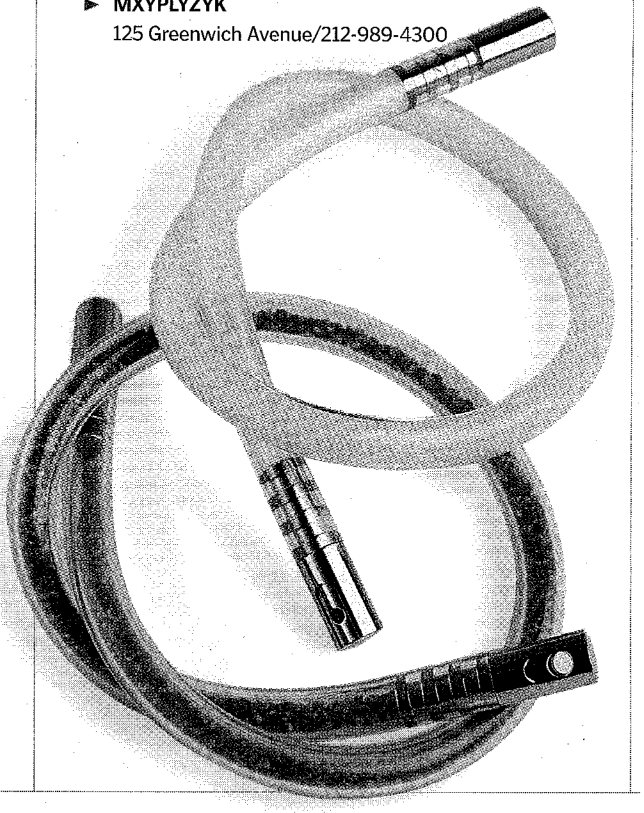
Taken individually, the ties that make up this dress would probably never see the light of day. But sew a few together and you have one adorably funky seventies-chic frock. In sizes 6 months to 4 years ($95).

► **BABY BIRD**
428 Seventh Avenue, Park Slope, Brooklyn/718-788-4506

A New Twist

J-Me, a U.K.-based design firm, is shaking things up with its new braceletlike salt and pepper dispensers. The shakers are bendable and can be formed into various shapes. Sprinkle salt or pepper by twisting the metal cap; refill with funnel, provided ($32).

► **MXYPLYZYK**
125 Greenwich Avenue/212-989-4300

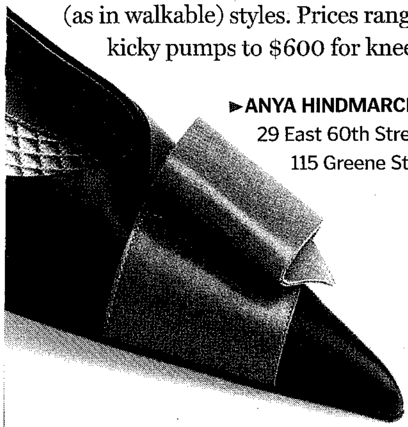


PHOTOGRAPH BY ERIC PIASECKI

Case en Pointe

Handbag queen Anya Hindmarch's first footwear collection was two years in the making, but the results are well worth the wait. Look for vintage-inspired styles with super-pointy toes, quirky-but-cool color combinations, and even a few low-heeled (as in walkable) styles. Prices range from $370 for kicky pumps to $600 for knee-high boots.

▶ **ANYA HINDMARCH**
29 East 60th Street/212-750-3974
115 Greene Street/212-343-8147

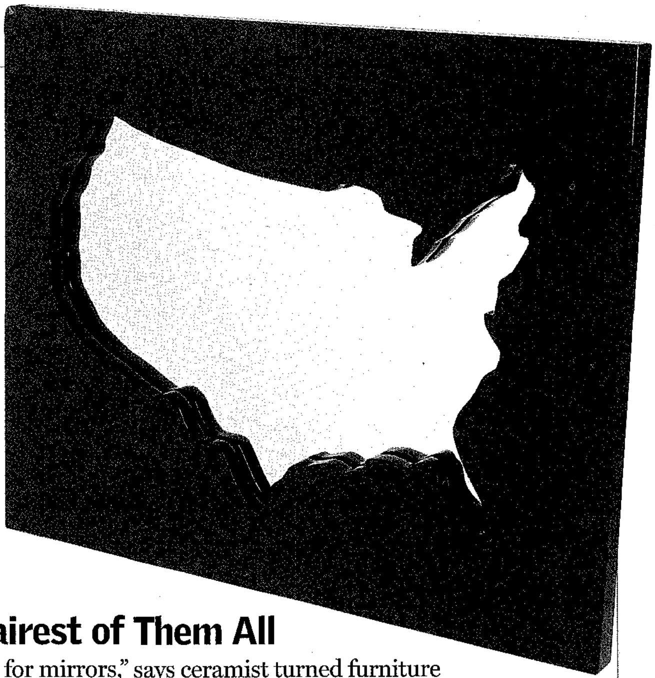


PUMA
PUMA
PUMA

Watch Out

Puma's new watch line has something for everyone: Bands come in leather, cotton, steel, and plastic; faces range from subtle to super-splashy. Only men's styles are available now; women's are scheduled to hit stores in October ($75–$130).

▶ **PUMA**
521 Broadway, near Spring Street/212-334-3770



The Fairest of Them All

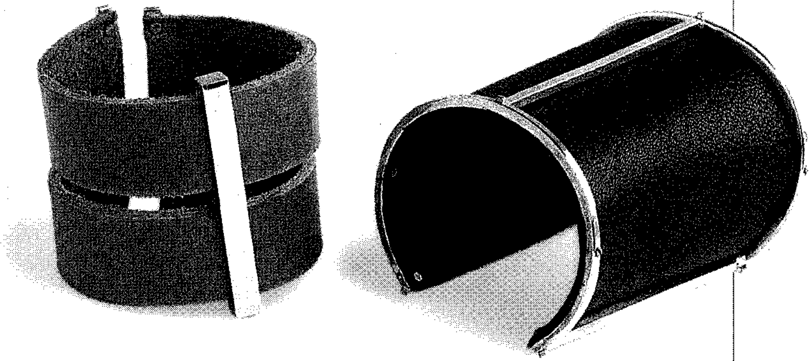
"I'm mad for mirrors," says ceramist turned furniture designer Jonathan Adler. And we're mad for his: Called America, it features a reflective surface in the shape of the Lower 48, framed in either red, white, or blue lacquer ($695).

▶ **JONATHAN ADLER**
465 Broome Street/212-941-8950
www.jonathanadler.com

Cuff Love

The new line of jewelry from sculptor Pilar Olaverri (some may know her as D.J. Pilar) features bold but delicate pieces with an eye toward clean, geometric lines. We love her cuffs, made with buttery leather and accented with sterling silver. The unisex effect is very *Sexy Beast* ($435–$500).

▶ **BOREALIS**
229 Elizabeth Street/917-237-0152
▶ **TROY**
138 Greene Street/212-941-4777



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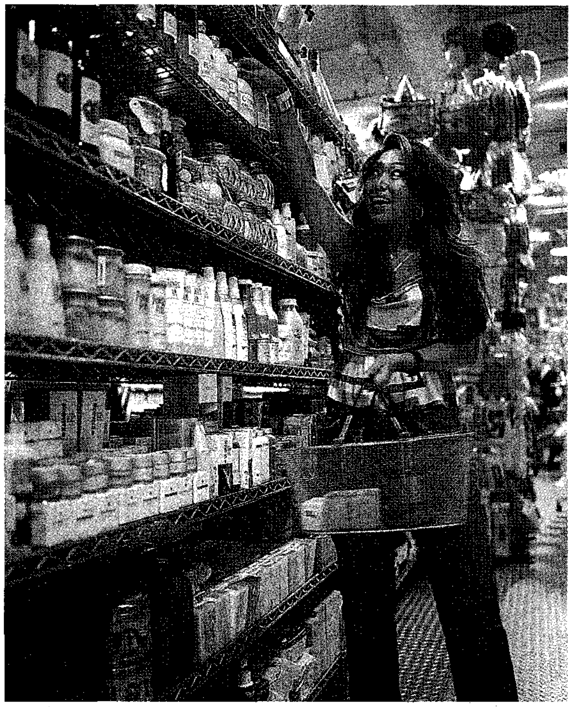
Sales&Bargains

Face Facts

A soak, a scrub, and a bit of makeup can do wonders for a fading tan. Goop goddess Mally Roncal tells how to put on your best face for fall.



PHOTOGRAPHED BY CARINA SALVI.

'YOU HAVE TO KNOW WHEN TO drag out your tan and when to just let it go," says the ever-so-glamorous celebrity-makeup artist Mally Roncal, known for her work on faces like Celine Dion's, Beyoncé's, and Angelina Jolie's. But just how do you let your tan go without, well, letting everything go? On a cool summer morning, Roncal took us to **Ricky's** (718 Broadway, near Astor Place; 212-979-5232) to pick out the best bath, skin, and makeup products to ease the transition.

Shopping for beauty products with Roncal is like playing dress-up with your older sister—she knows what you need before you do. First order of business: "Re-moisture and re-soften your skin after summer frying," says Roncal, whose regimen begins with a soak in Berkeley Hill Farms Milk Bubble Bath ($17.99) with a jumbo natural sea sponge ($29.99). Expert tip: Keep a Votivo aromatic candle ($19.99) nearby to make you feel super-relaxed (Roncal likes the Freesia & Tiger Lily fragrance the best).

After a bath, Roncal showers herself with Nivea Sheer Moisture Spray ("gives off a little shine to show off the tan you're *not* supposed to have"). Those in need of serious moisture repair might supplement that with Davies Gate Whole Wheat Lotion ($23.99) on their elbows and knees. Mist your face with Evian Le Brumisateur ($14.99), then apply Neutrogena oil-free moisturizer with an SPF of 15 to seal in the moisture. Next, Roncal heads to the Burt's Bees display. "The lip balm is great for rehydrating," she says.

Now the fun stuff: Out of the corner of her eye, Roncal spies Kama Sutra Honey Dust—or what she calls "sex powder." "You want to dust your body, your sheets, and your boyfriend with this." (Considering her roster of sultry celebs, it's no surprise that this is an essential.) But in terms of makeup, Roncal thinks less is more—particularly when your skin's still got its summer glow. "Always curl your lashes and put on mascara. It makes you look awake, exciting, and fresh." She shuns the pricier mascaras and tosses Maybelline Lash Discovery in soft black ($7.99) in her basket. A bit of bronzer—Mattése N.Y.C. powder bronzer in Bronzemist ($14.99), for instance—can do a lot to help, too. "Smile in the mirror, and run across the apples of your cheeks in a circular motion," Roncal advises. "Also, move across your nose, forehead, and chin." The finishing touch? A light-pink lip gloss ("It shows off your summer color"), like Mattése N.Y.C. in Babydoll ($9.99). LAUREN DECARLO

Picks of the Week

Sales beginning Wednesday, August 21, through Tuesday, September 3.

James Leonard Opticians has designer frames by Calvin, Armani, Chanel, and others on sale starting at $50 (usually $250). 1010 Second Ave., near 53rd St. (212-753-7733); A.E., M.C., V.; 8/21–9/20 (Mon.–Fri. 10–8; Sat. 10–6; Sun. 11–5).

Shearling Selection New York, Ltd.'s shearling coats and jackets are reduced just in time for fall. Jackets that were $995 to $1,695 are now $595 to $795. 224 W. 35th St. (212-268-3844); checks accepted; 9/3–9/30 (Mon.–Sat. 10–3). Appointments recommended.

Leigh Bantivoglio's sweet, lacy boy shorts, chemises, and camis are about 80 percent off, from $15 to $75. 648 Broadway, near Bleecker St., Ste. 200 (212-420-9994); A.E., M.C., V.; 8/21 and 8/22 (10–7).

Malia Mills's stylish, body-flattering women's swimsuits are up to 75 percent off. Suede suits with Swarovski crystals and floral, leopard, and denim bikinis are $5 to $40 per piece (tops and bottoms sold separately). 263 W. 38th St., fifteenth floor (212-354-4200, ext. 214); A.E., M.C., V.; 8/21 and 8/22 (10–7); 8/23 (10–6).

Morgane Le Fay has sleek daywear, eveningwear, and bridal gowns discounted by up to 90 percent. 411 W. Broadway, near Prince St. (212-219-7672); A.E., M.C., V.; 8/28–9/4 (11–8).

SkinCeuticals and **Sophy**'s professional-strength skin-care products, as well as permanent hair-removal and other treatments, are 25 percent off at the Completely Bare salon. 764 Madison Ave., at 66th St., Ste. 3R (212-717-9300); M.C., V.; through 8/31 (Mon.–Thurs. 10–9; Fri. 10–7; Sat. 10–6). ■

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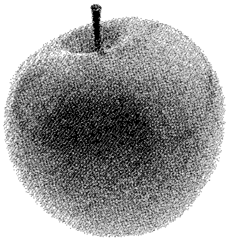

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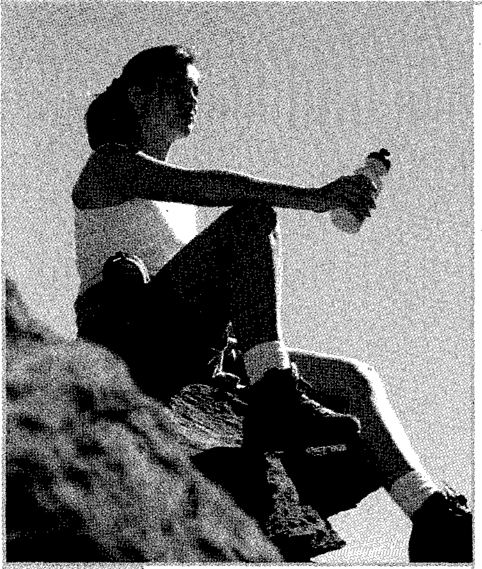

are you at risk for osteoporosis?

Osteoporosis—the condition that causes bones to thin and become weak—is not just an inevitable part of aging. There are ways to fight back.

"The first step is knowing how at risk you are for the disease," says Judith Andariese, R.N., Director of the Osteoporosis Center at the Hospital for Special Surgery (523 E. 70th St., 606-1588; www.hss.edu). For instance, women who are less than 127 pounds, regardless of height, are considered high risk. "Blame gravity, but even if you are a heart-healthy and normal 115-pound woman, when it comes to your bones, low body weight is not helpful," states Andariese.

Additionally, smokers, those with poor calcium intake, and the couch *potatoes among* us *may not have a* thick bone reserve available when post-menopausal aging occurs.

"Think of bone as a bank account," says Ms. Andariese. "In childhood through early adulthood, bone is *being deposited faster than it is* being withdrawn. As a result, bones become larger, heavier, and denser until peak bone mass is reached. After age 35, and especially after menopause, bone loss slowly begins to overtake bone formation."

The stronger your bank account is at the start, the longer it will take to draw it down.

To help build and preserve bone:

- Avoid getting too thin.
- Stop smoking.
- Exercise regularly—preferably something that has your feet hitting at impact, such as walking, *dancing, running, or racquet sports.*

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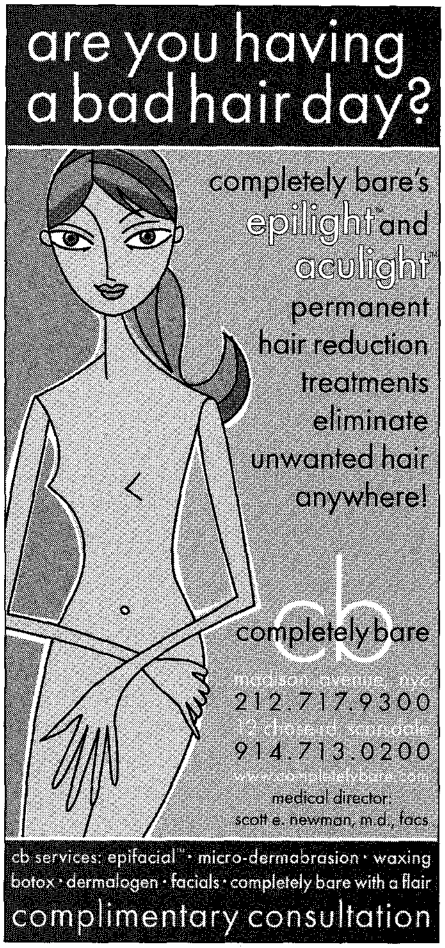
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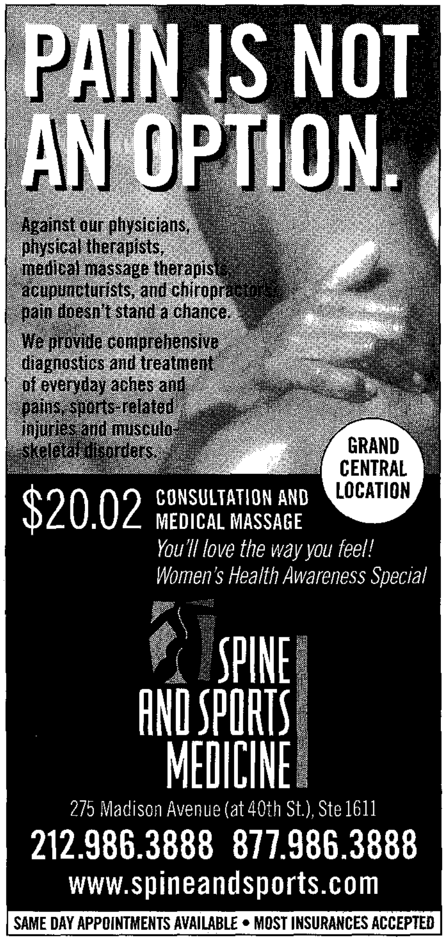
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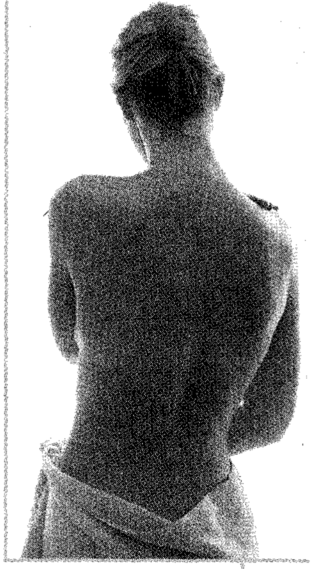

- Eat a well-balanced diet that includes plenty of calcium from natural sources or supplements. If you're 11 to 24 years old, you need 1,300 mg of calcium a day. Ages 24 to 50 need 1,000 mg; 50 and up need 1,500 mg. Take a daily multivitamin to make sure you're also getting enough vitamin D, which is essential for calcium absorption. Take your supplements in 500-mg doses throughout the day.
- Get a baseline bone-density screening at menopause—perhaps earlier if you are at risk for osteoporosis.
- As with all health decisions, discuss with your physician the best guidelines and strategies for you.

the infertility culprit: diminished ovarian reserve

"Ovarian reserve" describes the ovaries' ability to produce eggs of sufficient quality to lead to a successful pregnancy. As you may have guessed, it's not easy to get pregnant if that reserve is "diminished."

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Rank	Hospital	U.S. News index	Reputational score	Mortality ratio	COTH member	Technology services (of 5)	Discharges	R.N.'s to beds	Trauma center
1	Mayo Clinic, Rochester, Minn.	100.0	54.7%	0.62	Yes	5.0	8,662	1.12	Yes
2	Hospital for Special Surgery, New York	90.3	46.2%	0.07	Yes	4.5	6,760	1.59	Yes
3	Massachusetts General Hospital, Boston	66.6	31.9%	1.09	Yes	5.0	3,913	1.61	Yes
4	Johns Hopkins Hospital, Baltimore	50.1	18.4%	0.88	Yes	5.0	1,828	1.63	Yes
5	Cleveland Clinic	45.8	13.0%	0.62	Yes	5.0	3,939	1.73	Yes
6	Duke University Medical Center, Durham, N.C.	44.1	15.5%	1.19	Yes	5.0	3,044	1.76	Yes
7	Harborview Medical Center, Seattle	37.0	11.2%	1.06	Yes	3.5	802	2.30	Yes
8	University of Washington Medical Center, Seattle	36.5	8.1%	0.60	Yes	5.0	1,032	2.10	No
9	University of Iowa Hosp [illegible] linics, Iowa City	35.5	8.2%	0.90	Yes	5.0	1,618	1.15	Yes
10	UCLA Medical Center, Lo	34.0	6.7%	0.84	Yes	4.0	1,984	1.24	Yes
11	Barnes-Jewish Hospi		3.6%	0.74	Yes	5.0	2,969	1.54	Yes
12	University of Pittsburgh				Yes	5.0	3,663	1.40	Yes
13	Brigham and Wome						2,740	1.52	No
14	Parkland Memorial Ho							1.86	Yes
15	Bexar County Hospita								
16	Stanford University Ho								
17	University of Utah								
18	Hospital for Joint Di								
19	Vanderbilt Univers								
20	University of Michig								
21	University of Califo								
22	Summa Health Syste								
23	University of Chic								
24	Baptist Memorial Ho								
25	New York Presb								
26	University of Wisc								
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31	University of								
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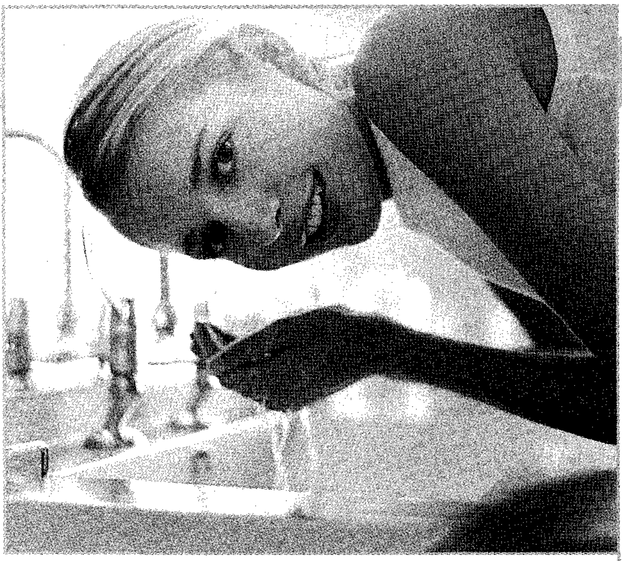
"Diminished ovarian reserve is often due to age, especially for those 40 years and older," says Doreen Hock, M.D., of Reproductive Medicine Associates of New Jersey (111 Madison Ave., Morristown, NJ; 769 Northfield Ave., West Orange, NJ; 25 Rockwood Place, Englewood, NJ; 100 Franklin Square Drive, Somerset, NJ; 973-971-4600; www.rmanj.com).

essential exams

Here's a handy list of screenings recommended by Diane Schwartz, M.D., Director of Hackensack University Medical Center's The Donna A. Sanzari Women's Health Services, Education, Research, & Resource Center (20 Prospect Ave., Hackensack, NJ, 201-336-8111). The full-service program (for women of all ages) will be happy to schedule any of these tests for you in a convenient, one-stop manner. If there's lag time, you might even be able to squeeze in a massage at their on-site spa!

- Self-breast exam: Monthly for all adult women.
- Pap smear: All women, annually to every two years depending on your history.
- Blood pressure check: Several times throughout your 20s and annually in your 30s and beyond.
- Thyroid disease blood test: Screen at ages 25 and 40; regularly thereafter, depending on the results.
- Mammogram and breast exam: Annually after 40.
- Digital rectal exam: Annually after 40.
- Bone-density screening: Go for a baseline at least by the time of menopause and, depending on the results, periodically thereafter.
- Colonoscopy: At 50 and, depending on results, every five to 10 years.
- Heart health assessments (blood work and other possible screenings): At age 40 and periodically thereafter.



Smoking, radiation to the pelvis, chemotherapy, and even endometriosis may also weaken the amount and quality of a woman's eggs.

If you're struggling with infertility, Reproductive Medicine Associates can evaluate your ovarian reserve with a blood test and discuss your options, depending on the result.

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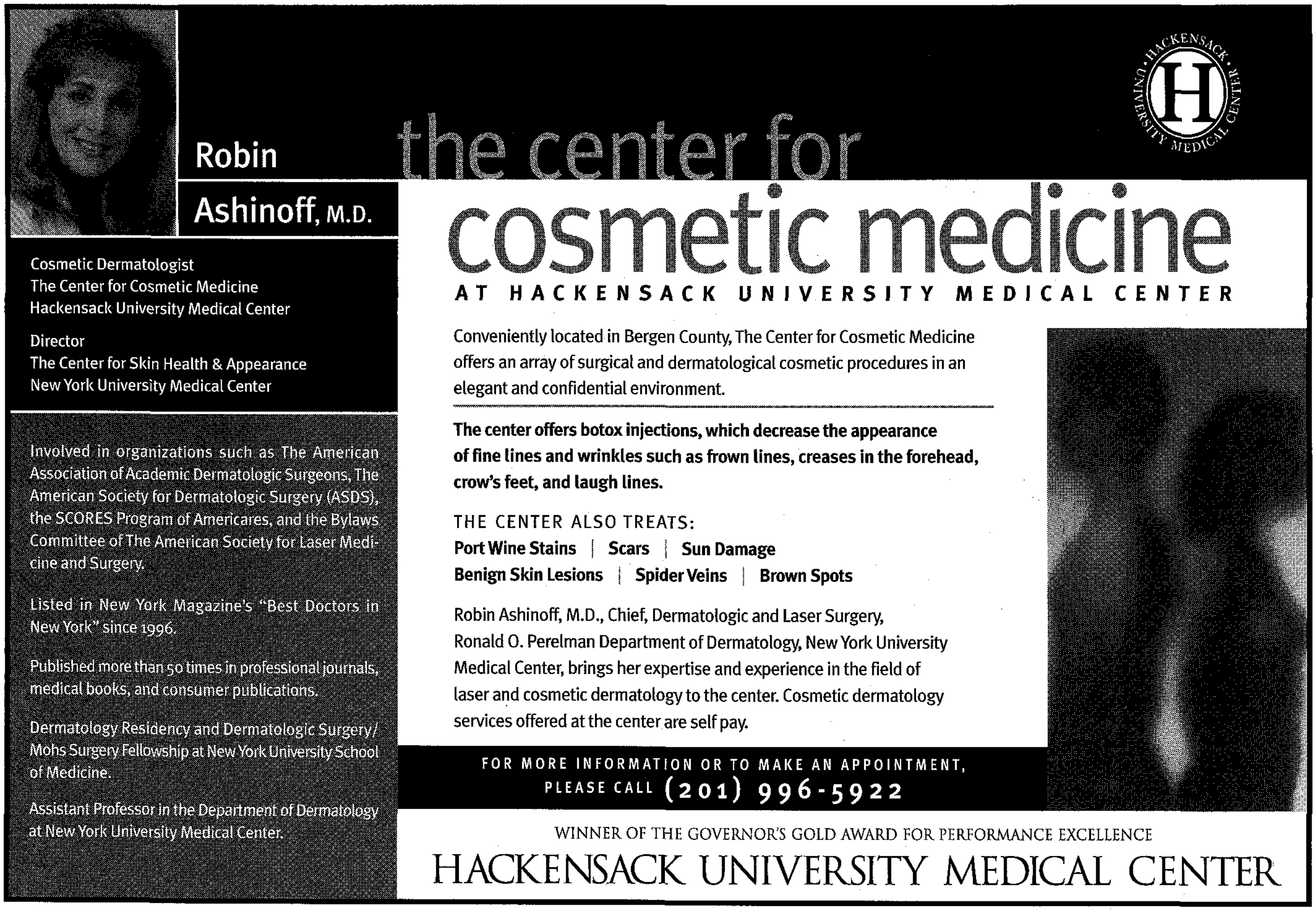
... dewy skin. "The confusion around hormone replacement surrounds only the oral kinds. Topical hormones — remedies applied directly on the skin — can be used safely and to beautiful skin-enhancing effect" says Vincent C. Giampapa, M.D., FACS, founder and medical director of Plastic Surgery Center Internationale (89 Valley Road, Montclair, NJ, 973-746-3535; www.youthful-neck.com, www.giampapainstitute.com). The patients at his Skin-Aging Institute are privy to special creams that combine natural bio-identical hormones and DNA-repair complex with compounds. The creams penetrate the deep portion of the skin, helping skin make new collagen and restoring it to its more youthful and natural state.



Robin
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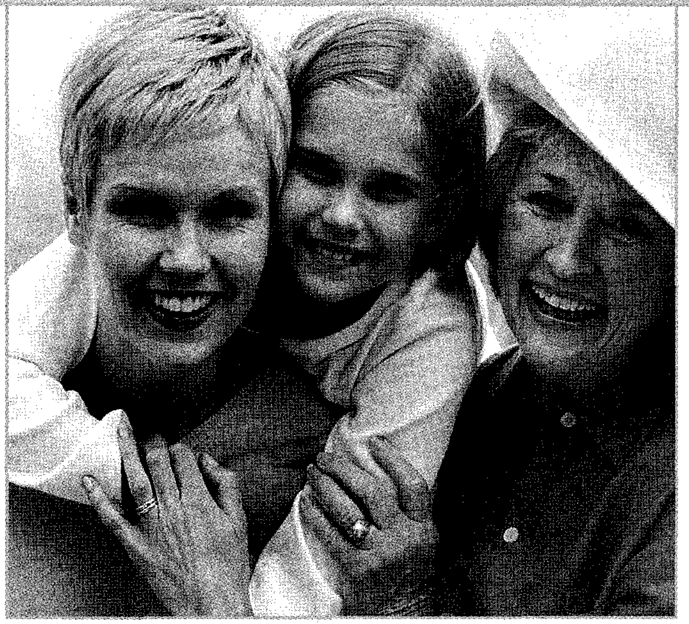

Savvy women in their mid 30s turn to these creams in combination with oral antioxidants to fight their body's natural hormone dip and the tri-state's exposure to toxins and pollutants.

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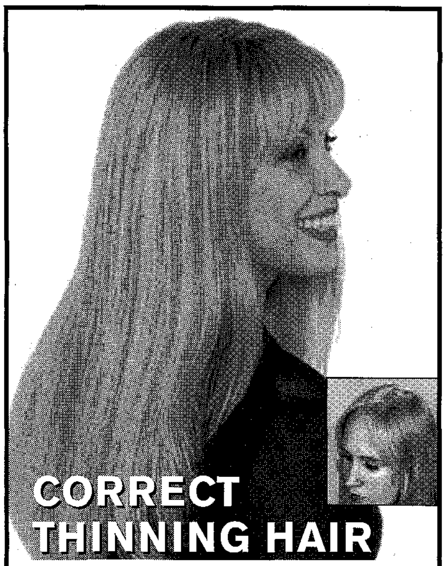

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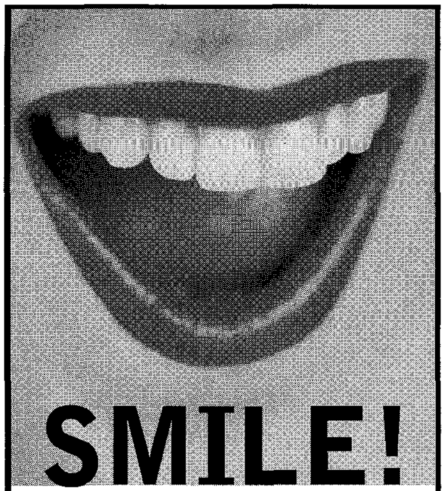

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three options for a stunning smile

"Dentistry is one of the ways women choose to get a more youthful look," says Jan Linhart, D.D.S., PC (230 Park Ave., Suite 1164, 682-5180; www.drlinhart.com). Here are three ways to unlock the beauty of your smile.

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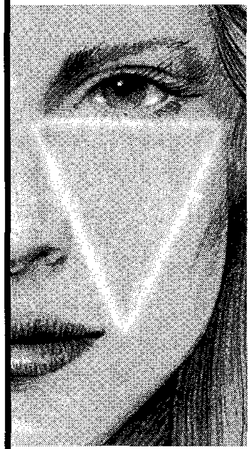
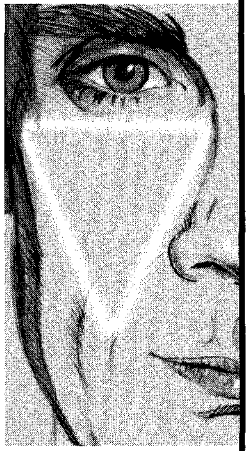
New "Microlift" Targets Specific Areas of Aging





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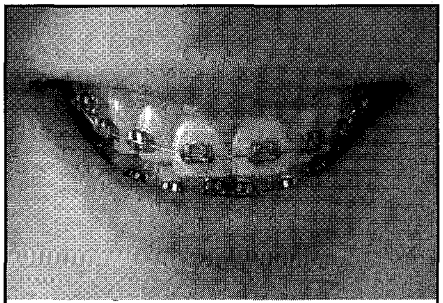

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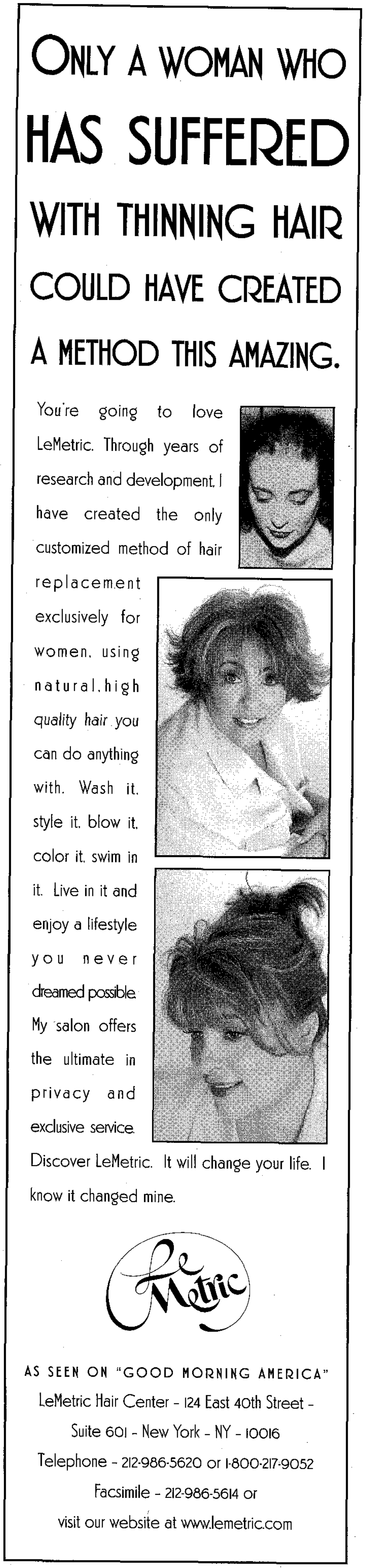

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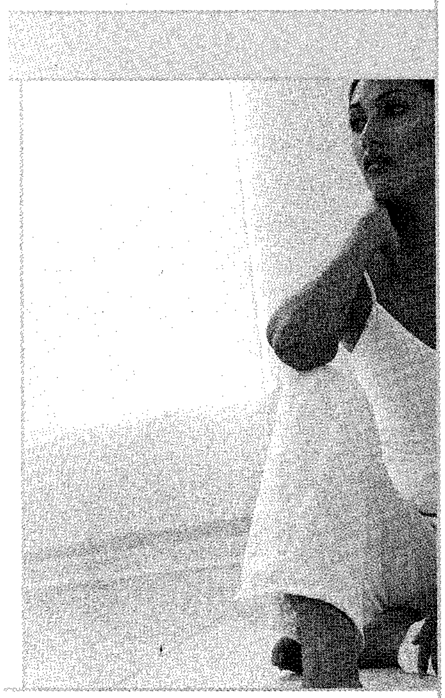
- **Brightening.** Brandon Huang, D.D.S. (19 E. 80th St., 861-3240; www.manhattansmile.com), uses a powerful whitening system. Within one hour you can leave his office with the smile of your dreams. "We concentrate on combining top-quality cosmetic dentistry with boutique service," explains Dr. Huang, who personally works on each of his patients, offering complete smile makeovers, porcelain veneers, and tooth-colored fillings.

- **Orthodontic magic.** If Tom Cruise can do it, why can't you? As an orthodontist, Sinh Ta, D.D.S. (15 E. 91st St., 876-6475; www.uppereastsidebraces.com), sees a significant amount of adults in her practice. "It's never too late to treat orthodontia problems," she says. Traditional techniques are supplemented with adult-friendly clear porcelain braces, newfangled appliances called Invisalign,® and computer-generated "makeovers."

make peace with your body

Want to lose weight? At Skyler Madison Wellness Center (515 Madison Ave.; 1 Kalisa Way, Paramus, NJ; 13 Valley Road, Katonah, NY; 1-800-646-4666; www.skylermadison.com), a behavior assessment starts the process. Hypnosis, counseling, and eating and exercise plans contribute to an holistic and successful approach and ends the yo-yo-dieting syndrome. It is affiliated with Dr. Mehl-Madrona, the alternative medical guru and holistic psychiatrist.

Spine and Sports Medicine, Madison Avenue (275 Madison Ave., 986-3888; www.spineandsports.com) is running a "women's health awareness special" through September. Get a consultation, medical massage, and either acupuncture, reflexology, or an extended massage for only $20.02. The physical-medicine



staff includes a sports and rehabilitative medicine physician, a neurologist, and licensed experts in physical therapy, acupuncture, chiropractic medicine, and massage therapy.

hair innovations

When it comes to terrific hair, these experts are on the cutting edge:

- "Hair loss, unfortunately, is the most apparent sign of aging, yet one you can fix immediately if you go to someone qualified to deal with it," says Elline Surianello, founder (and client) of LeMetric Hair Center for Women (124 E.40th St., Suite 601, 986-5620; www.lemetric.com). LeMetric designs, manufactures, and installs all types of hair-replacement systems, depending on your needs. Because of her own

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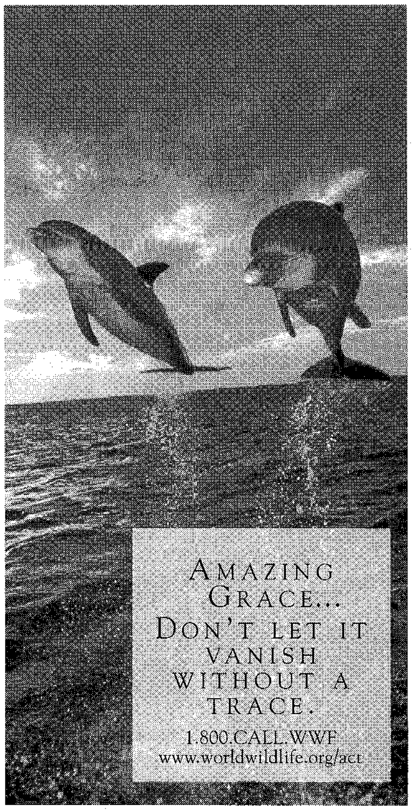
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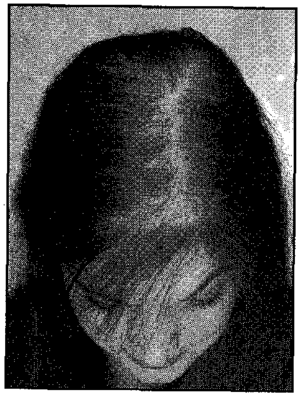

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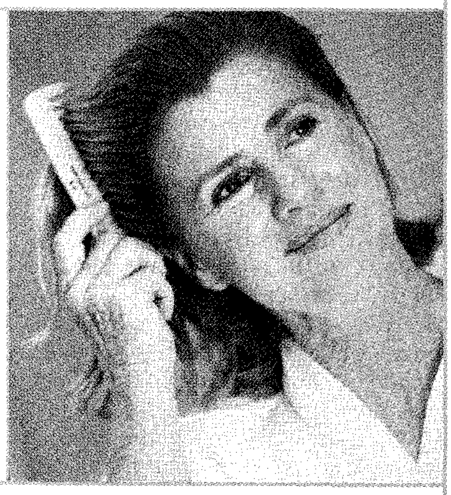
personal history with hair loss, Surianello has dedicated over 15 years to finding solutions for hair loss and thinning hair, no matter what the reason. LeMetric's professionals stay on top of advances in the industry, including the latest hair-replacement craftsmanship from Italy. Ms. Surianello guarantees to make your LeMetric solution easy, comfortable, manageable, and beautiful.

▪ If you're not pleased with the state of your hair—if it's thinning or damaged—the pros at International Hair Salon (Manhattan, 883-6620; Yonkers, NY, 914-793-0300; Stamford, CT, 203-325-0144; Levittown, NY, 516-579-1500; www.internationalhairsalon.com) are ready to help you in uniquely private and intimate salon surroundings. Mr. Carmine and Angelo David have created groundbreaking techniques for adding hair, therapies for volumizing, professional hair-lengthening procedures, and scalp treatments. The new and exciting Laser Hair Therapy was specifically created for clients with thinning hair. "These successful procedures have helped thousands of women who have experienced the emotions of thinning hair or hair loss," explains Angelo David. The salon's expert stylists are at your service to help you select a cut or color to create a fantastic look.

▪ Hair Blending® from Sequence (1-888-BLEND-88) is guaranteed to add volume and length quickly and safely. Dino Dondiego, Sequence president and Hair Blending inventor, has also introduced Remi Hair, 100 percent pure and healthy human hair with an untouched cuticle layer. Remi Hair results in the genuine luster of absolutely natural human hair, along with all the benefits of Hair Blending.

- "There's nothing like a gorgeous head of hair to make a woman feel confident," explains Michelle Cipriano, president of MHN Hair Studio (515 Madison Ave.; 111-17 Queens Blvd., Forest Hills, NY; 1 Kalisa Way, Paramus, NJ; 1-800-424-7202). With techniques for all textures, MHN gives longer, fuller hair, and uses aromatherapy and acupuncture to stimulate and correct. Call for a complimentary consultation.

- Women looking for European techniques in highlighting and coloring should try Luba's Salon (811 Lexington Ave., 752-0087). Two to five colors are used at the same time to create a textured, subtle look. The salon also features a full range of services including special methods for blow-drying really curly hair into a straight look that can last for days.



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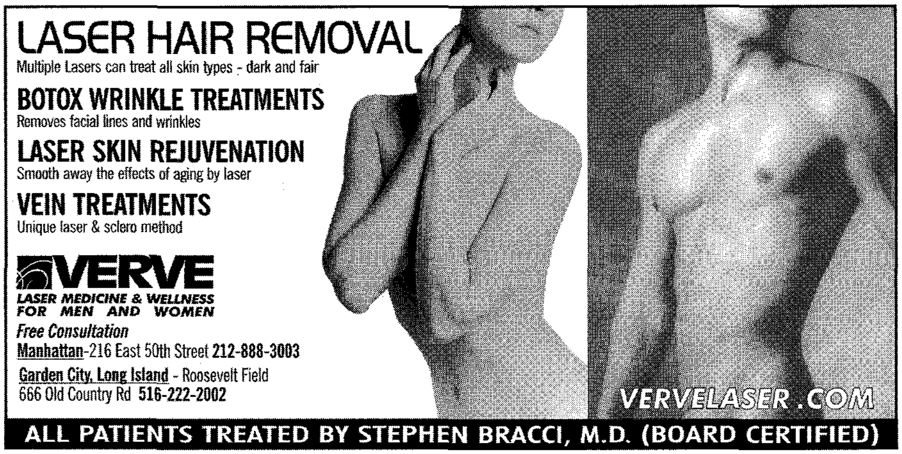

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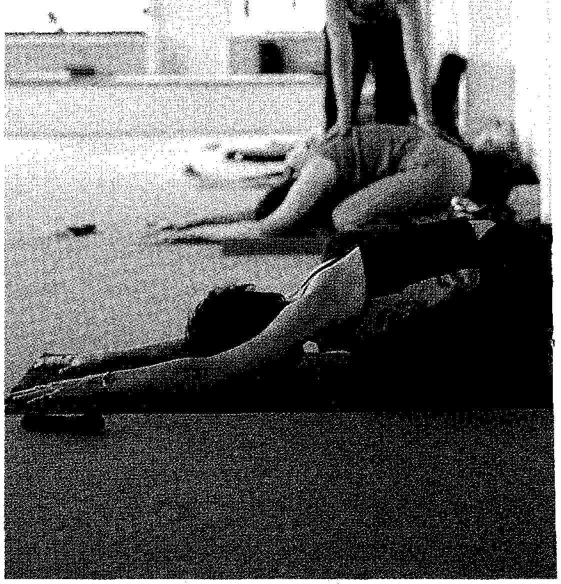


They Give a Fig

Lavender, rose, vanilla, peach, even bergamot and patchouli are fragrances we've come to know and love. But fig, the latest scent to capture our noses, is quite a bit more, well, subtle—to us, at least, the fruit is more remarkable for its texture than for its fragrance. Still, L'Occitane has harvested the essence for fig soap ($5) and foaming bath ($21 at L'Occitane); Miller Harris has just launched Figue Amère ($110 at Takashimaya); Marc Jacobs Men, with fig and musk, hits stores next month ($50 for 2.5 ounces at Bloomingdale's); and Jo Malone's Wild Fig and Cassis cologne and scented candle will be available in November ($75 for 100-ml. cologne and $65 for the candle at Bergdorf Goodman). Even Estée Lauder's new PureColor lipsticks contain fig fragrance ($22 at Bloomingdale's). "We wanted something sweet but more sophisticated than the typical florals," says a Lauder spokeswoman.

Knead It

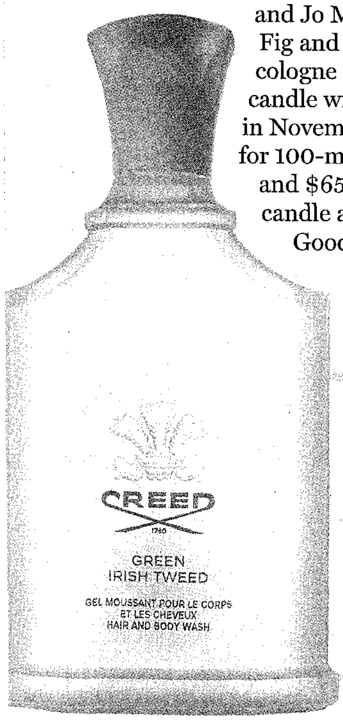
You may feel the desire for a massage every day, but there's just so much pampering the budget will allow. Now BeYoga (formerly known as Yoga Zone) is offering a class called Restorassage, taught by a licensed massage therapist accompanied by an assistant or two. As the students move into gentle, comfortable yoga poses—mostly on the floor, with blankets, pillows, bolsters, and eye pads as props—the instructors come around to stretch and knead muscles. "If you felt like a nap, this could substitute," says BeYoga co-owner Beverley Murphy. "It's purely about relaxation; we do mostly variations of corpse pose." The only real effort is scraping yourself off the floor when it's over ($20 per class at all New York City locations).

Pale Fire

Usually, the onset of fall makes us long for rich burgundies, plums, and deep reds with which to shellac our fingers and toes. But this year, those autumnal hues are being replaced by softer tones that pack a whole lot of shimmer. There are demure, girly shades, like Versace's pearly-pink Heat nail lacquer ($15 at Barneys New York), which looks like cotton candy; Clinique's Moonlight Pink Glosswear nail enamel ($9 at Saks); and Urban Decay's youthful Burnout nail enamel, a sheer peach with tiny flecks of gold sparkles ($9.50 at Bloomingdale's). Or you can go a little bolder, with Revlon's iridescent nail enamel ($4.75 at Duane Reade) or Helena Rubinstein's sophisticated Gold Fusion ($16 at Saks Fifth Avenue)—all holiday-ready and lustrous as jewelry. "Frosted polish keeps a fresh, wet look longer, while opaques tend to get dull," explains Josephine Allen, of the Upper East Side manicure mecca Josephine Beauty Retreat. It's enough to make you hang on to your sandals for an extra month or two.

CLINIQUE
glosswear
nail enamel
RITUAL COLOR

Editor's Pick



Creed Bath and Body

Though Creed has been making fragrances since 1760, it will launch its first bath and body products next month. The line includes hair-and-body wash ($50) in three scents, Green Irish Tweed, Silver Mountain Water, and the oceanic Erolfa, and body lotion ($68) and bath gel ($50) in two, Spring Flower and 2000 Fleurs. September is a big month for the perfumer: It will also be opening a third store, at 680 Madison Avenue, near 61st Street.

PHOTOGRAPHS: CLOCKWISE FROM TOP, CARINA SALVI; LISA SHIN (PRODUCTS).

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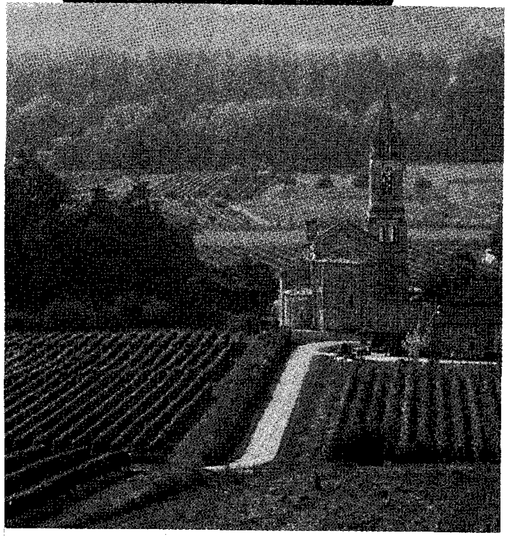
Travel

TARA MANDY



Bordeaux Certified

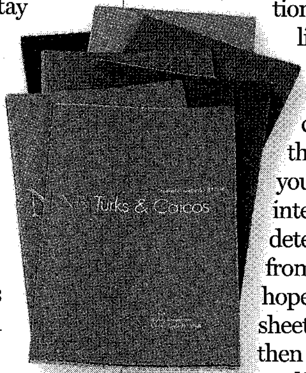
Biking-and-walking-tour company Discover France is adding Bordeaux wine-tasting tours to its repertoire—just in time for the grape harvest. Beginning September 1, seven-day trips include visits to châteaux, churches, and walled medieval towns, plus plenty of tastings at both local producers and larger wineries ($1,465 per person; 800-960-2221). . . . Paris's Hôtel de Crillon is gearing up for the season as well, with a new three-day package that offers a two-night stay (including five-course dinners paired with wines from Crillon's 180,000-bottle cellar) and an overnight trip to Bordeaux, complete with a personal guide and private tastings (from $4,080 per couple; 011-33-144-71-1501). . . . And for homebound oenophiles, the Catskills' Emerson Inn is hosting a Bordeaux-tasting weekend November 8 through 10 (from $1,550; 845-688-7900).

DEAL OF THE WEEK

L'Auberge de Sedona, a secluded romantic getaway in Arizona's red-rock country, has just refurbished its 33 French Country cottages. New furniture, linens, bathrooms, and fireplaces will run you $350 to $450 a night, but mention *New York* Magazine in September and get 25 percent off a stay in November or December (800-272-6777).

Inside Editions

Finally, a guidebook series for urban travelers who want to know which hotel has the trendiest bar scene *right now,* and which restaurant has the longest waiting list for reservations. **Nota Bene**'s colorful guides are right on the money, detailing the hottest stores, clubs, hotels, and restaurants. And with a new issue printed every six weeks, NB is able to stay current by updating previously covered cities in the back of each new edition. (Its latest, *Turks & Caicos,* includes hotel updates for Paris and London.) Of course, being kept in-the-know comes at a price: A one-year subscription (ten issues) costs $300. But starting next month, NB will be selling individual copies for $20 apiece at Language (212-431-5556) and Madison Avenue Bookshop (212-535-6130). Next up: issues on Singapore, Venice, New York, Shanghai, spas, and Barbados (nbreview.com).



Safari Chic

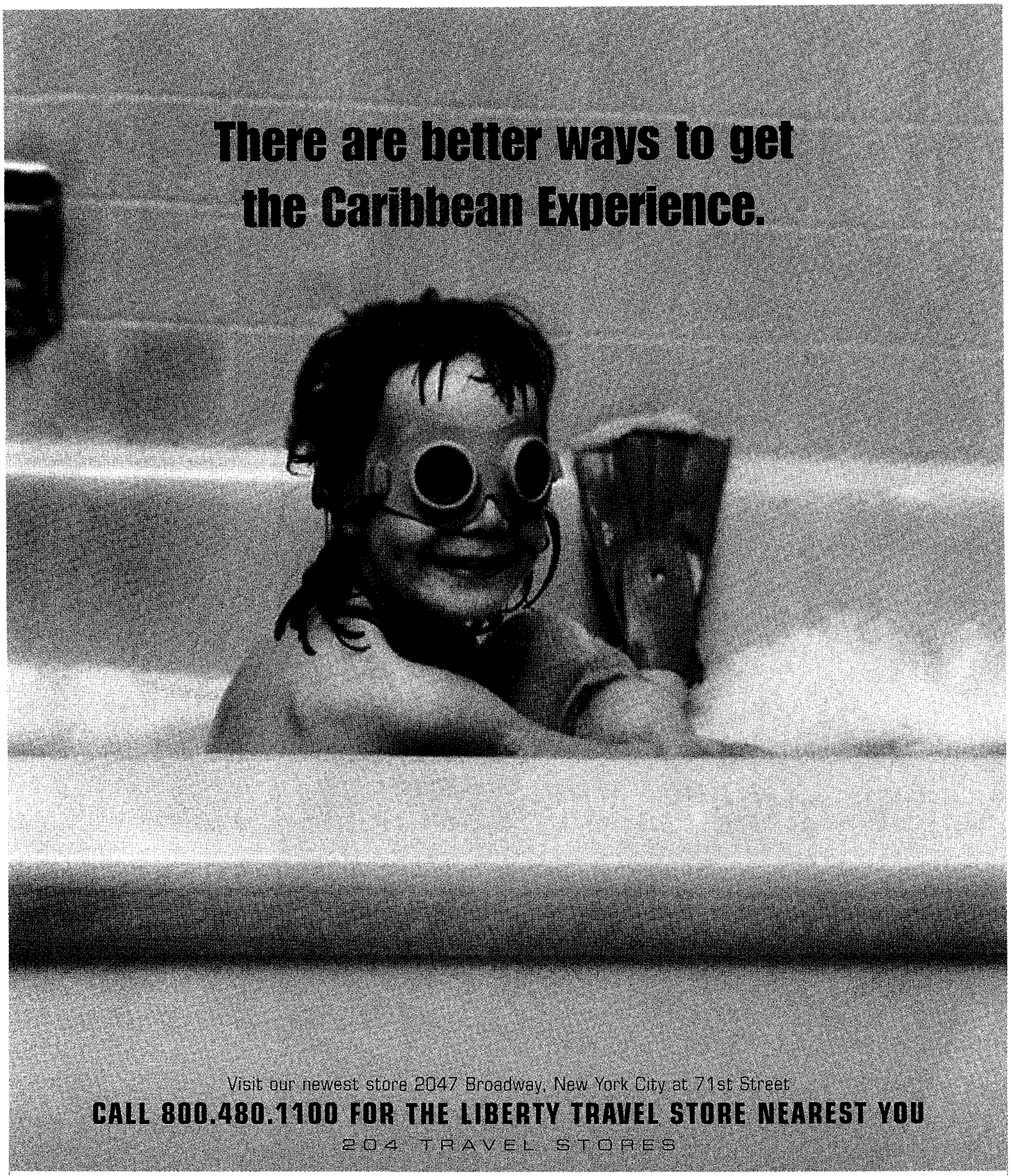
Go ahead and laugh at the name, but VirginBush is one smart travel outfit. Launched this summer by an ex–advertising exec and an ex–magazine editor, the East Africa safari company eschews traditional safari-tour gimmicks like buffet meals, wildlife checklists, and minibus migrations and instead customizes unique trips throughout Kenya for young urbanites. Guests are interviewed before the trip to determine their preferences: from which animals they hope to see to what kind of sheets they like. VirginBush then plans the itinerary accordingly. Accommodations range from luxury tents with canopy beds and plush carpets to private ranches; activities can include anything from camel-trekking in nontouristy sections of northern Kenya to game watching on horseback to sipping martinis in a river. You name it, they'll arrange it—with style: Chilled Cosmopolitans served on the open veldt? Sure. Frette linens in the wild? No problem. (Packages start from $600 a day; 888-432-8681.)

L'Auberge de Sedona.

etc.

FEST OF NEW YORK Woodstock's third annual *Fiercely Independent Film Festival* (September 18–22) draws top talent ranging from Tim Robbins and Ethan Hawke to Jonathan Demme and Steve Buscemi (845-679-4265). . . . **EATING WAY OUT** Packages for Bermuda's first *Culinary Arts Festival* (November 1–4) start at $1,600 and include accommodations, airfare, and gut-busting meals by chefs from db, Verbena, and JUdson Grill, among others (800-BERMUDA). . . . **ROOM TOWN** September 20 is opening day for Miami's new Ritz-Carlton, Coconut Grove, an alternative to the city's trademark boutique scene. All 115 rooms have private balconies and Italian-marble bathrooms. Introductory rates start at $165 a night through December 24 (800-241-3333). . . . **FLY BUY** Flight 001, downtown's source for cool travel items, is opening Flight 001 Shuttle at Henri Bendel this week. The space has been transformed to look like the inside of an airplane and is stocked with all things travel-related: watches, luggage, books (212-691-1001). *Meanwhile, London's department store Harvey Nichols will* soon be home to QuickBliss Beauty Bar, where traveling spa addicts can freshen up on the spot with mini oxygen facials, face waxing (yes, in front of fellow shoppers), tinting, and hand peels (011-44-207-235-5000, ext. 2417).

ILLUSTRATION BY DAVE KLUG. PHOTOGRAPH: FROM TOP, COURTESY OF THE FRENCH GOVERNMENT TOURIST OFFICE; ERIC PIASECKI.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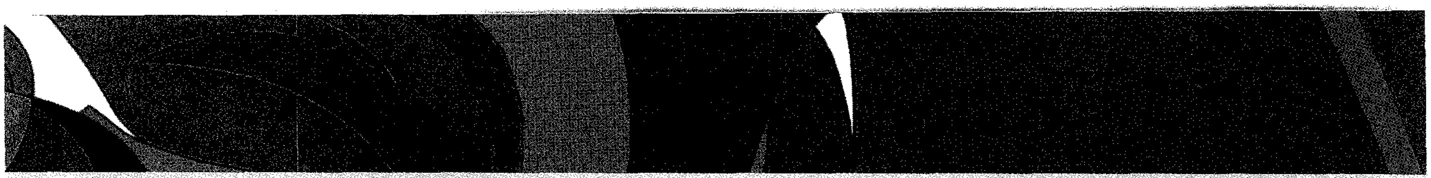

Fashion in Motion

Thursday, September 19, 2002

The Penthouse, RIHGA Royal New York • 151 West 54th Street, NYC

IN New York invites you to "go with the flow" at this star-studded charity fashion show to benefit **Broadway Cares/Equity Fights AIDS**, featuring:

- Celebrity models from Broadway and beyond (Andrew Asnes, Andy Carl, Jonathan Bennett, Norman Durkins, Deborah Fenker, Margaret Ann Gates, Jason Lacayo, William Michals, Karine Plantadit-Bageot, Paige Price, Orfeh, Michael Lee Scott, Kate Shindle, and more!)
- Head-turning Fall fashions & accessories from renowned designers, retailers, jewelers, and beauty specialists
- An extensive silent auction
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THE FASHION & HOME ISSUE

IN new york

cue

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CATCH THE WAVE: Shoppers in Jacob Riis Park, 1940, as seen in "Queens Jewels."

MOVIES

Comedian

This documentary follows Jerry Seinfeld on his yearlong tour. Shot on digital video by Christian Charles, who made Jerry's AmEx ads, it's a surprisingly thorough look at a comic's road life. **(Opens August 30; see listing, page 134.)**

THEATER

Our Lady of 121st Street

The LAByrinth—the company run by Philip Seymour Hoffman and John Ortiz—premieres the latest play by Stephen Adly Guirgis, author of the group's 2000 success *Jesus Hopped the "A" Train.* Hoffman directs. **(Opens August 20; see interview, page 201.)**

NIGHTLIFE

Tenth Annual Charlie Parker Jazz Festival

It's the last year for this festival (funding woes). But it should go out with a bang: The likes of Jimmy Heath and Frank West take over Marcus Garvey and Tompkins Square parks for a weekend of bebop. **(August 24 and 25; visit charlieparkerjazzfestival.org for more information.)**

BOOKS

Long Time Gone

The fourth novel from Denis Hamill—Brooklyn native, brother of Pete and Brian, and former *New York* writer—paints a vivid picture of the sixties through the story of a hazily remembered murder in a Prospect Park hippie hangout. **(Atria; $25; in bookstores now.)**

ART

Queens Jewels: A History of Queens Parks

Last chance to see this unexpectedly lovely show of photographs and artifacts relating to the green oases of Queens and the millions who use these spaces as a communal backyard. **(At the Arsenal Gallery, Central Park near Fifth Avenue and 64th Street; through September 5.)**

RESTAURANTS

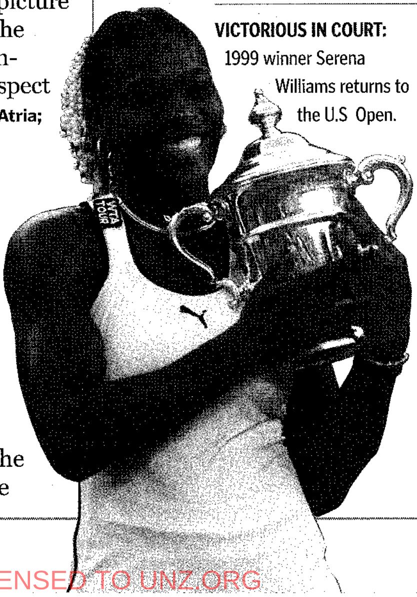
Crayfish Season

They're not just from the bayou: August is crayfish month in Sweden, too. Aquavit puts the tasty critters into everything from duck stuffing to ice cream (August 19 to 25); Ulrika's sticks to traditional accompaniments of dill bread, cheese, beer, and aquavit (August 17 to 24). **(Call Aquavit at 212-307-7311 or Ulrika's at 212-355-7069 to reserve.)**

SPORTS

U.S. Open Tennis

Given the state of the Mets, it'll be nice to see *someone* win in Flushing. The draws haven't been announced as of press time, but we'd bet on watching the Williams sisters blast the fuzz off the ball again. **(Starts August 26; for tickets, call 888-OPEN-TIX or visit ticketmaster.com. Schedules and more at usopen.org.)**



VICTORIOUS IN COURT: 1999 winner Serena Williams returns to the U.S Open.

TOP five

End-of-Summer-Break Activities

Two months gone by, and you still don't have anything for that what-I-did-on-my-vacation essay? Five ideas for five boroughs.

1. New York Hall of Science

The twenty interactive activities at "Robotics" demonstrate that C-3PO may soon be an everyday companion. Afterward, let 'em blow off steam at the way-cool playground with its 40-foot spiderweb. Closes September 1. **(Flushing Meadows Corona Park, 47-01 111th Street, Queens; 718-699-0005.)**

2. Wave Hill

The gardens are in bloom, and weekends from 1 to 4 P.M. there's a Family Art Project where kids create their own versions of Mother Nature in various media. **(Kerlin Learning Center, 675 West 252nd Street, the Bronx; 718-549-3200.)**

3. Wyckoff House Museum

They've been eating ice cream all summer; now show them how kids once suffered for the stuff. The museum, a 1652 house, gives them a chance to churn it themselves. **(August 31 from 1 to 3 P.M.; 5816 Clarendon Road, Brooklyn; 718-629-5400.)**

4. The People Garden

A musical, featuring a cast of kids, showing that lessons learned in kindergarten are the same ones required for life. Saturdays at 11. **(York Theatre, Church of St. Peter at Citigroup Center, 619 Lexington Avenue, near 54th Street; 800-233-3123.)**

5. Staten Island Yankees

Still the division leader (at press time). The Cyclones series in late August is sold out, but tickets are available for the September 2 and 4 games against the New Jersey Cardinals. And for Pete's sake, take the ferry. **(Richmond County Bank Ballpark, 75 Richmond Terrace, Staten Island; 718-720-9200.)**

SUSAN AVERY

PHOTOGRAPHS, FROM TOP: NEW YORK CITY PARKS PHOTO ARCHIVE; JON GORDON/GETTY IMAGES.

Screen Dream

In *Simone,* writer-director Andrew Niccol takes a satirical stab at Hollywood's cult of personality; Robin Williams's villain in *One Hour Photo* feels underdeveloped.

FAKING IT: Movie director Viktor Taransky (Al Pacino) and his computer-generated starlet Simone.

Simone IS A CAUTIONARY HOLLYWOOD satire about the first computer-generated movie star. A composite of vocal intonations and body parts from a gallery of famous leading ladies as well as a blend of apparently every supermodel on the planet, the alluring "synthespian" Simone is a glossy, soulless pastiche. This explains why the public isn't suspicious of her. After all, what's to distinguish her from all the glossy, soulless *real* actors out there? Writer-director Andrew Niccol throws around a lot of intriguing ideas in this film, and even though his ambitions are more expansive than his talent, he's managed to come up with something that credibly resembles the shape of things to come, Hollywood-style. Fortunately, *Simone* has as its real-life star one of the most flesh-and-blood of all actors, Al Pacino, who plays Viktor Taransky, the movie director who unleashes Simone on a world that has no inkling she's not real.

Taransky is a legendary, Oscar-nominated auteur on the skids. When his female star (Winona Ryder, in a cameo) walks off his new film in mid-production, he's rescued by a dying computer geek (Elias Koteas) who bequeaths him the software to create the 3-D Simone. Recast in the lead, she becomes Hollywood's hottest star; she even introduces her own line of perfume, which, in the movie's terms, is an achievement on par with her winning an Oscar. (That sounds about right.) The fact that no one has actually seen Simone—she never appears in public or even on the set with the other actors—is explained by her Garbo-esque reclusiveness. As her fame blooms, Viktor has to come up with ever-more-byzantine ruses to keep the public, and the snooping press, at bay. Even when he attempts to spill the beans and clear up his frantic life, no one wants to believe him. And even if people did believe him, would they care? Stardom is stardom; whether it has a heartbeat is secondary.

Simone
Directed by Andrew Niccol; starring Al Pacino, Catherine Keener, Evan Rachel Wood.

One Hour Photo
Directed by Mark Romanek; starring Robin Williams, Connie Nielsen.
See Movies listings for details.

On one level, *Simone* rebukes an industry ruled by the insane demands of movie stars. Why should directors have to endure the tantrums of prima donnas when they can be replaced by holograms? *Simone* is also a not-so-thinly-veiled attack on movie audiences (and movie journalists) for their goggle-eyed gullibility. But Niccol isn't a very good scourge, perhaps because he's more intrigued than mortified by all the computerization he's spewing forth.

He's been down this road before, in *The Truman Show,* which he wrote, and in his writing-directing debut, *Gattaca,* which was about a futuristic society of genetically "perfect" people. Niccol's sympathy for the unabashedly human types in these movies never quite rings true, because he's captivated by the possibilities of the real in the synthetic. The computer-generated Simone may be soulless, but that's part of her pizzazz (as it is with so many supermodels). Compared with her, the other characters in the movie, with the vast exception of Viktor, are paper-thin.

Niccol tries to turn the movie into a comedic saga of redemption: Viktor comes back from the brink to reclaim not only his career but also his adoring teenage daughter (Evan Rachel Wood) and his ex-wife (Catherine Keener), who runs the studio he works for. This sunniness isn't very convincing. Viktor has so much messy energy that conventional happiness doesn't sit too well with him. He needs craziness in order to be sane. I suppose Pacino is miscast as a famous movie director—he doesn't look like giving orders is an integral part of his psyche—but that doesn't really matter here. What matters is the yin-yang that Niccol sets up between the hypercool Simone and this dark dervish of worry. As an exemplar of actors with a pulse, Pacino is peerless.

One Hour Photo IS AN ANTISEPTIC MOVIE about an antiseptic man. Sy Parrish, played

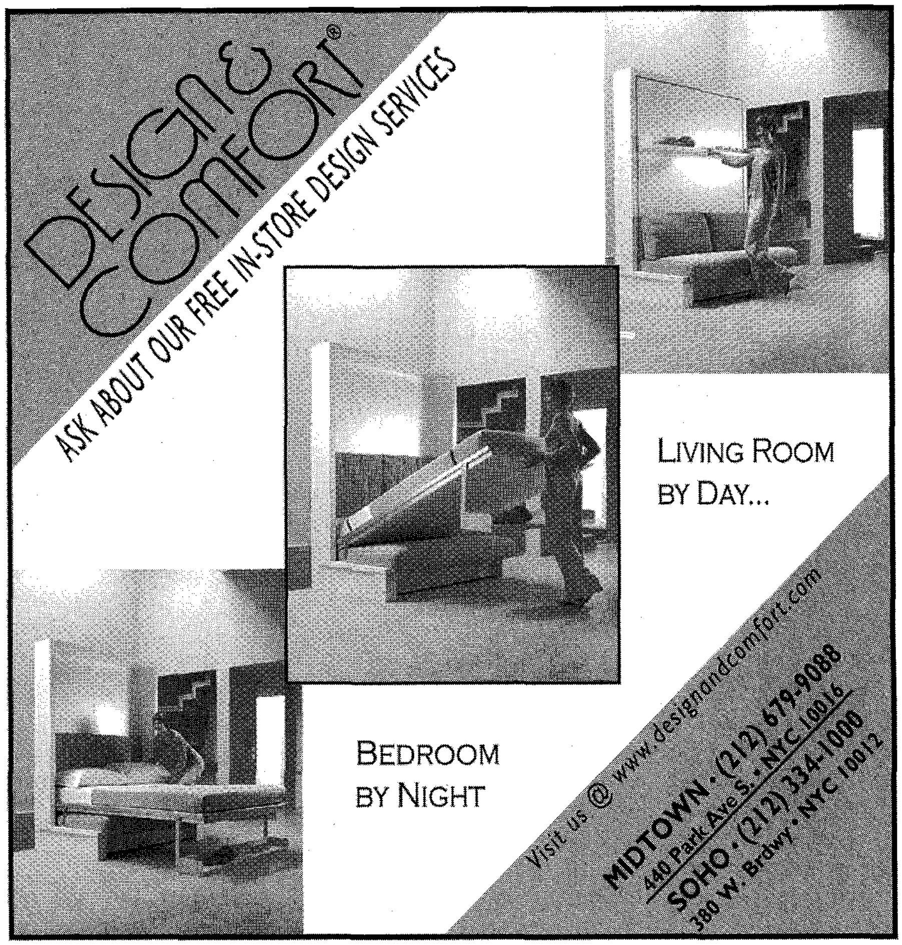
PHOTOGRAPH BY DARREN MICHAELS/NEW LINE.

by Robin Williams, has been working the photo counter at the local SavMart for eleven years. His beatific smiles are the emblem of blank gentility. Of course, since this is the New Robin Williams, we can expect that Sy is a psychopath, and sure enough, it turns out he's long been fixated on a picture-perfect suburban mom (Connie Nielsen) and her husband and young son; the walls of his apartment are papered with photos of them. When it becomes clear that this family is not as idyllic as his fantasies would suggest, Sy goes into a hypercontrolled rage.

Mark Romanek, who wrote and directed, is something of a control freak himself. Every square inch of the movie is calibrated to the nth degree, and so is Williams's performance. Williams is a true conundrum: After a varied career in which he played, to great effect, complicated characters whose emotions were all over the place, he settled into a dull groove of family-style entertainments, and now, to compound the error, he's turned into a serial bogeyman. His tight, ticky performance in *One Hour Photo* is right in line with his killer in *Insomnia;* they both scream career makeover. But Williams doesn't need to make himself over. He needs to get back to what he once did so startlingly well. In such movies as *The World According to Garp*, *Dead Poets Society*, *The Best of Times*, *Moscow on the Hudson*, and *The Birdcage*, he had a rapturous, beseeching quality; he was an ordinary man exalted by the intoxications of the everyday. Williams once knew how to be very still and yet allow us to see the plangent human being underneath. In *One Hour Photo*, Sy's scary ordinariness is a species of acting stunt. There's no there there.

MICHEL BOUQUET'S PERFORMANCE MAKES Anne Fontaine's **How I Killed My Father** required viewing. Playing an estranged father who comes back into his unhappy son's life, Bouquet gives us a man of great politesse who nevertheless lacks something essentially human in his makeup. It's a scary rendition of an old charmer, and there seems to be a whole lifetime of understanding behind it. . . . **The Last Kiss**, an Italian film directed by Gabriele Muccino, proceeds from the incontrovertible assumption that being in love makes you as crazy as being out of love. It's a frisky, funny roundelay starring Stefania Sandrelli, and it features enough shouting and arm-waving to power a windmill. ■

Peter Rainer's reviews can be read at nymetro.com/archive/rainer.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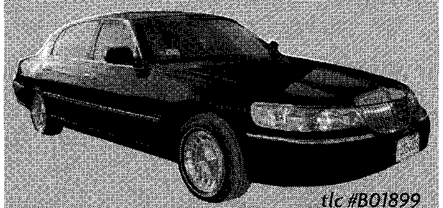

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JEREMY GERARD

Shake It Up, Baby

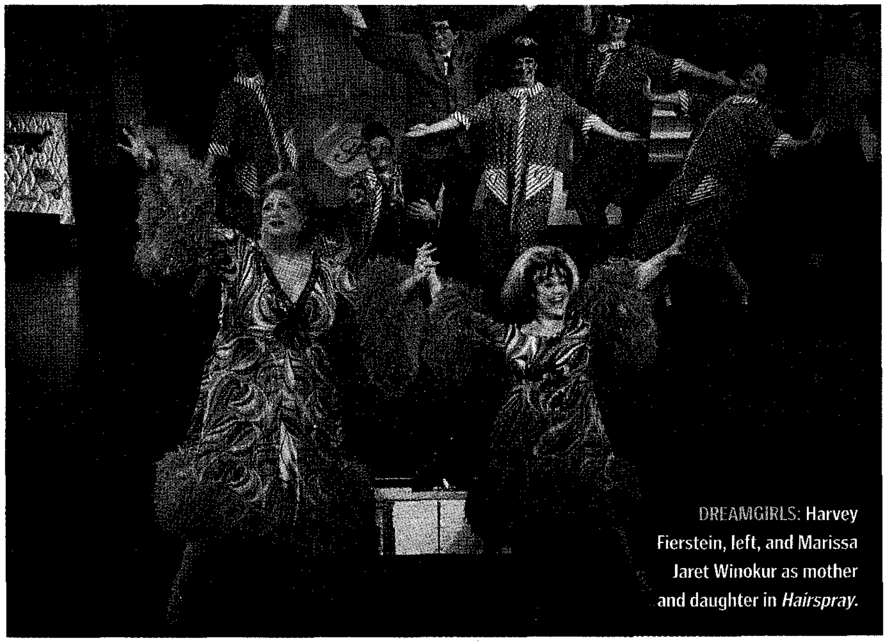
Harvey Fierstein's back on Broadway in *Hairspray*, a big fat wet kiss of a show, and all's right with the world; the Roundabout spruces up *The Boys From Syracuse*—but why?

YOU MAY BE FORGIVEN FOR leaving your sunglasses on through most of **Hairspray**, the exuberant new musical that has been fashioned from John Waters's 1988 film about Baltimore teens at the doorstep of integration in the early sixties. Staged within an inch of its life by Jack O'Brien and set positively awhirl by choreographer Jerry Mitchell, the show opens in overdrive. And before barely a note is sounded, it strikes the eye with a neat visual joke: The shimmering curtain rises on the heroine, chubby Tracy Turnblad, waking in a vertical bed reaching toward the proscenium, surrounded by 45-RPM disks, singing an anthem to her city. Soon the chorus joins in, silhouetted row above row in glowing orange ovals behind a black backdrop before the whole thing dissolves to a street scene. It's vivid, refulgent work from set designer David Rockwell and lighting designer Kenneth Posner, and a perfect introduction to a charging score by Marc Shaiman and Scott Wittman that starts out bold and grabby and never lets up. Indeed, so many numbers in *Hairspray* bring down the house, it's a wonder the Neil Simon Theatre is still standing after the final curtain.

More than anything, Tracy wants to dance on Corny Collins's *American Bandstand*-style TV show, but she's thwarted by her archenemy, thin, blonde Amber Von Tussle, and Amber's equally nefarious mother, the show's producer. Tracy also lusts after Amber's boyfriend, Link, an Elvis wannabe. One afternoon a month, the show is given over to "Negro Day," whose crowd Tracy and her best friend, Penny, hang with, especially after Penny falls for its sexiest dancer, a cat named Seaweed J. Stubbs. The other white folks are scandalized, but by the end, Tracy has displaced Amber as queen of the dance floor, whose racial makeup will henceforth more closely resemble that of the surrounding city, and not just on Negro Day. I promise I'm not giving any secrets away.

Hairspray
Musical based on the 1988 John Waters film; book by Mark O'Donnell and Thomas Meehan; score by Marc Shaiman and Scott Wittman.

The Boys From Syracuse
Revival of the 1938 Rodgers and Hart musical, with new book by Nicky Silver; staged by Scott Ellis.
See Theater listings for details.



DREAMGIRLS: Harvey Fierstein, left, and Marissa Jaret Winokur as mother and daughter in *Hairspray*.

Hairspray did not pad into town on cat's feet but arrived from Seattle with blockbuster stamped all over it and a will to please. Of course, the film itself was watered-down Waters, a grab at mainstream success following a series of fabulously nasty satires; no Odorama here. So who could quibble with a musical so relentlessly upbeat, wrapping its pudgy arms around such good liberal ends? Especially one that brings Harvey Fierstein back to Broadway as Tracy's mom, Edna, spreading tolerance and love and mock-gruff exasperation, making the world safe for any song with a great hook.

No duo is more expert at providing that than Shaiman and Wittman; at times—several times, in fact—they out-Leiber-and-Stoller Leiber and Stoller with what struck me as ersatz rock and roll; there's even the requisite R&B number belted to the rafters (most effectively, by Mary Bond Davis). In a show full of visual coups, the best features a Supremes-style trio stepping down from a billboard to rouse the willing kids in "Welcome to the '60s." The songs sound so familiar you may well find yourself singing along even if you've never heard them before.

Shaiman and Wittman cannot always be relied upon for their taste. The lyric for a classic vaudeville turn they've given Fierstein and Dick Latessa, who plays Tracy's goofball dad, includes the lines "You're like a stinky old cheese, babe / Just gettin' riper with age," and there are plenty more where that came from. Thomas Meehan, who partnered with Mel Brooks last year on *The Producers*, is joined by Mark O'Donnell in the book-writing duties here. Though they, too, can be crude—there's a lesbian gym teacher *and* a leering jail matron—who knows? The Waters of *Pink Flamingoes* might revel in all of this. And I haven't even mentioned William Ivey Long's wonderful restraint-free costumes,

PHOTOGRAPH BY PAUL KOLNIK.

particularly winning for the multiple, final-scene makeovers, or Harold Wheeler's irresistible orchestrations.

In a company of standouts, Marissa Jaret Winokur's vivacious Tracy (the film role made a star of Ricki Lake), Kerry Butler's duck-to-swan Penny, and Corey Reynold's limber Seaweed are particularly appealing. Ferociously determined to win us over, *Hairspray* makes the summer's other sixties lovefest, *Goldmember*, seem more Jane Austen than Austin Powers by comparison. It's shagadelic, baby.

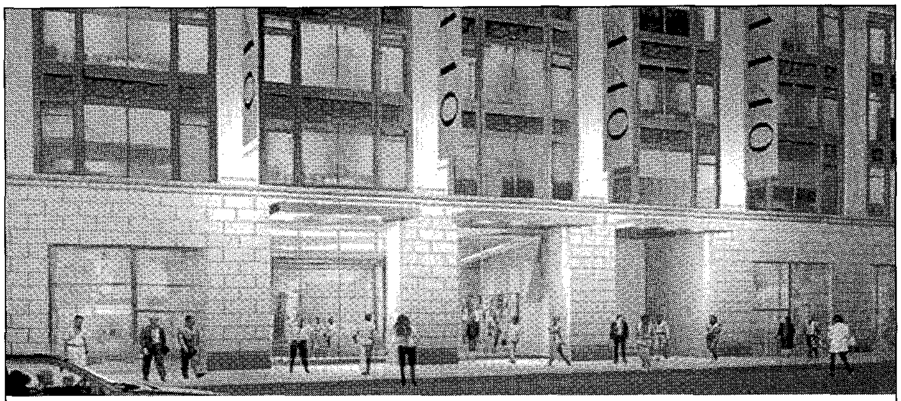
IN **The Boys From Syracuse,** THE COMEDY IS all about sex, the errors about mistaken identity, and everything, of course, works out in the end, abetted by a Rodgers and Hart score that includes such treasures as "Falling in Love With Love" and "This Can't Be Love." For the Roundabout's cheerful production, playwright Nicky Silver has rewritten George Abbott's book. I'm not sure why this was necessary, but the result is breezily economical and only occasionally crass (do we really need a hooker named Chlamydia?). Two songs from earlier R&H shows—"A Lady Must Live" and "You Took Advantage of Me"—have unaccountably been interpolated into a score that needs no embellishment.

It has been only five years since an "Encores!" presentation of the show spoiled many of us for anything but a dazzling, full-scale revival. Scott Ellis's fleet staging is somewhat deflated by Rob Ashford's unmemorable dances (though "You Took Advantage of Me" is memorably tacky). Thomas Lynch's imaginative minimalist sets and Martin Pakledinaz's witty costumes—ancient Greece by way of *Rowan and Martin's Laugh-In*—are blindingly, which is to say aptly, lit by Donald Holder.

The two sets of identical twins are endearingly cast, with Jonathan Dokuchitz and Tom Hewitt as the Antipholi, and Chip Zien and Lee Wilkof the Dromios, the latter pair giving a veritable master class in neurotic Jewish Greek second-bananadom. Toni DiBuono has a Bette Midler brassiness as Luce, all the better to belt "What Can You Do With a Man" to the rear balcony. Lauren Mitchell and Erin Dilly as lovelorn, or maybe just sex-starved, sisters put the show's big torch numbers across convincingly, all punched up by Don Sebesky's jaunty orchestrations. Everything comes to a giddy peak in the second act, when Wilkof and DiBuono sing the comic love song "He and She." They're utterly disarming, in a mostly disarming show. ■

John Simon is on personal leave.

Theater reviews can be read at nymetro.com/archive/theater.



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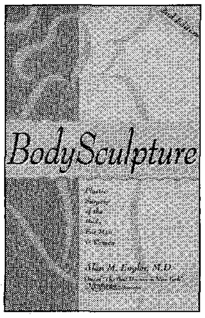

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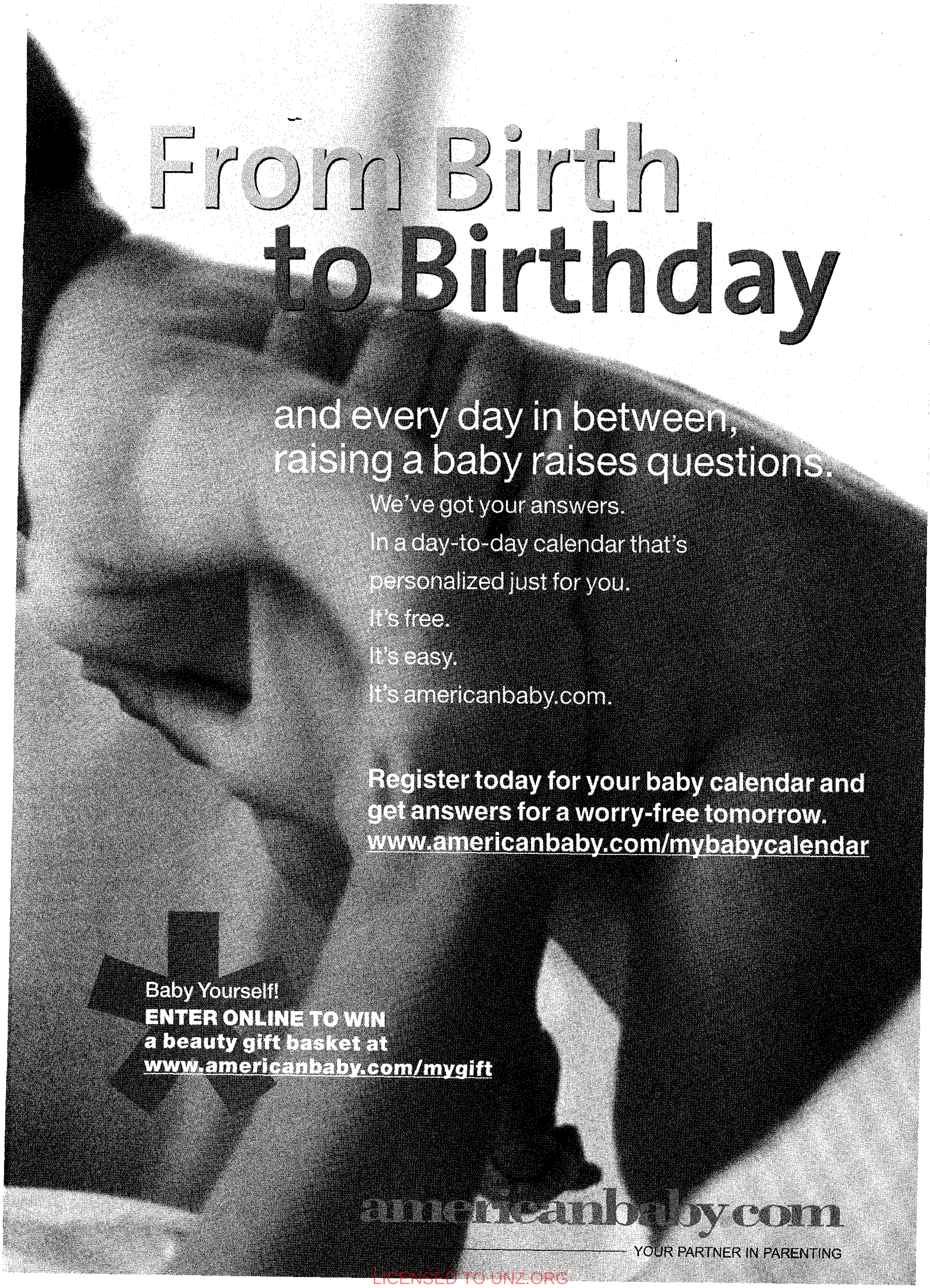

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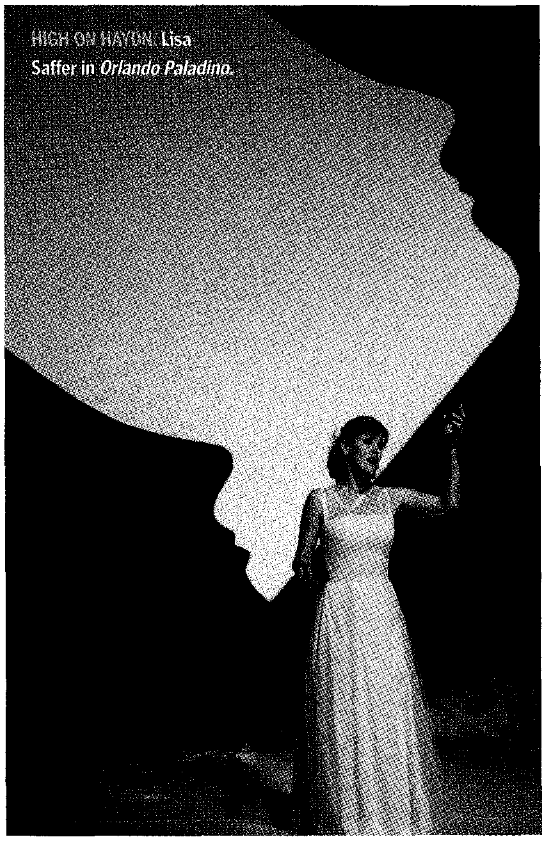
PETER G. DAVIS

Classic Mistake

At Glimmerglass, a gimmicky reinterpretation of opera's favorite double bill, *Cav* and *Pag*, shows why sometimes it pays to just follow the score.

WHAT ARE SUMMER music festivals for if not to put a fresh perspective on classics long dulled by routine? That, I suppose, justifies **Glimmerglass**'s unsettling new take on opera's favorite twin bill, Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci*. For starters, the traditional order has been reversed, and *Pag* now precedes *Cav*, a necessary step in director Robin Guarino's rethinking of the two operas and how they relate to each other. In this production, the blur between playacting and real life in *Pagliacci* is extended to *Cavalleria* as well. The characters of each opera wander freely from one tragedy to the other within John Conklin's arena-and-bleachers set, while Tonio the clown acts as our Pirandellian guide.



HIGH ON HAYDN: Lisa Saffer in *Orlando Paladino*.

It's an intriguing approach, but the theatrical reality of these down-to-earth melodramas simply cannot support it. In order to create one opera out of two, Guarino seizes on the static scene-setting moments in each to impose her most fanciful inventions and ambiguous encounters. Unfortunately, the musical themes in these sequences almost always refer to specific characters, events, and emotions, contradicting the newly made-up action every time—another instance of a director who can't or won't hear what is plainly there in the score. It gets worse. Instead of stabbing Nedda and her lover, Silvio, Canio hits her with an ice bucket and then shoots him—apparently with blanks since they all return in *Cavalleria*, where Canio knifes Silvio for real and is viciously beaten up by village thugs during Alfio's jolly carter song. Guarino has plenty of other ideas just as bad, so many, in fact, that the singers are too occupied with directorial conceits to perform the operas that Mascagni and Leoncavallo actually wrote. I've certainly never seen a *Cav* and *Pag* with less gut impact.

Four Operas at Glimmerglass
Cavalleria Rusticana, by Mascagni, and *Pagliacci*, by Leoncavallo; *Little Women*, by Mark Adamo; *Dialogues of the Carmelites*, by Poulenc; *Orlando Paladino*, by Haydn.

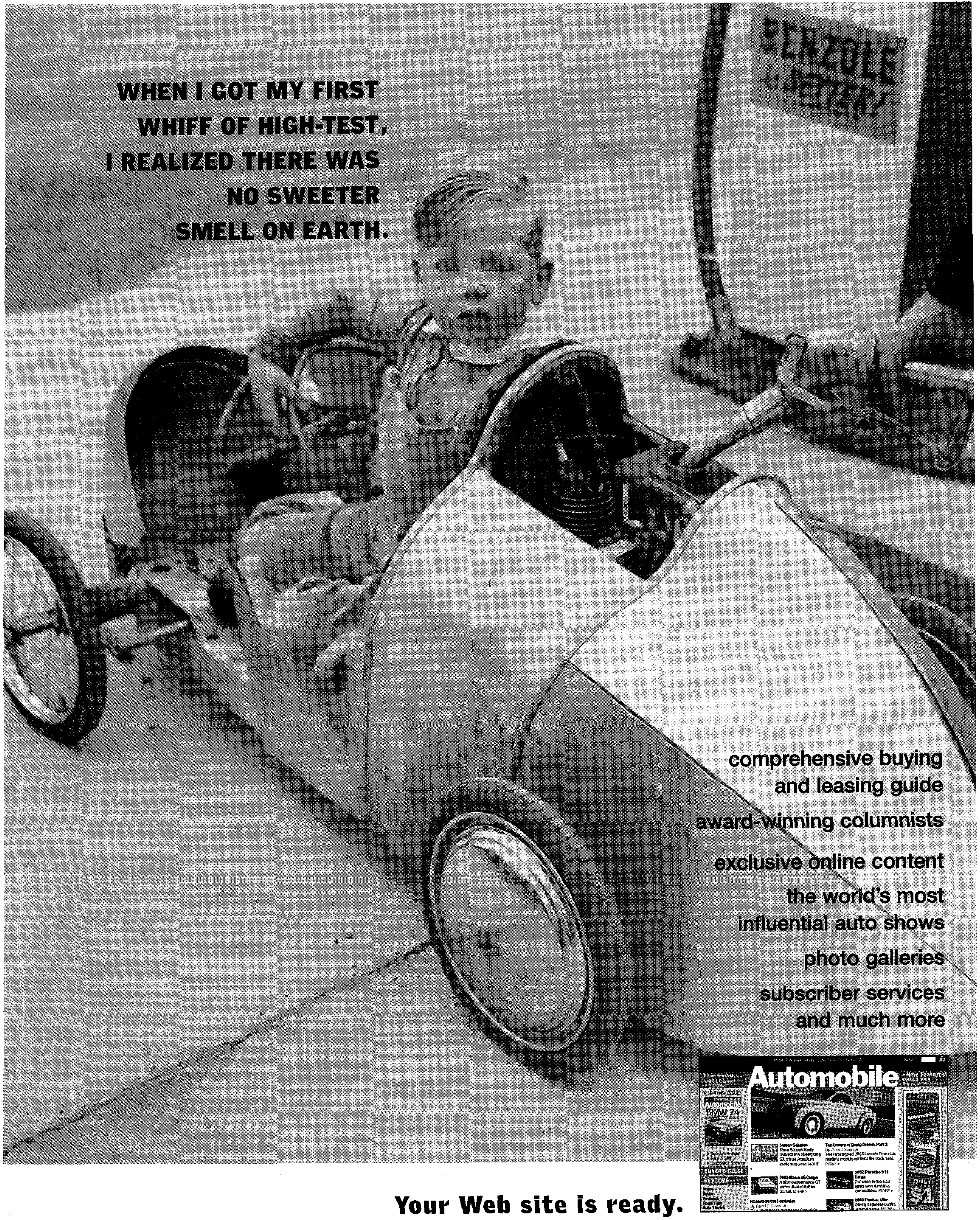
It's probably indicative of a failed concept that the most persuasive moment arrives when Eugenie Grunewald and Keith Ikaia-Purdy are allowed to sing the heated Santuzza-Turiddu duet more or less straight, unencumbered by fancy gimmicks. John Mac Master might well be an effective Canio when not asked to give a W. C. Fields impersonation, and the rest of the cast is at least game. *Cav/Pag* is this summer's only Glimmerglass production not scheduled to reappear at the City Opera, and I'm not surprised.

NOT ONLY IS MARK ADAMO'S *LITTLE WOMEN* due in New York next spring, but it is also popping up all over the country. Since its 1998 premiere in Houston, no new American opera in years has enjoyed such a huge success, including a PBS telecast and a recording. The high-recognition title helps, of course, but Adamo has done his job well, adapting Louisa May Alcott's famous novel for operatic purposes with considerable skill and theatrical savvy. In fact, his libretto has more emotional weight and dimension than the three popular Hollywood films based on the book, examining the family unit as an organic entity with Jo as the central figure stubbornly resisting change. The music is nothing if not accessible and well written for voices, although Adamo's own compositional voice, pleasantly and modestly in the service of the material, tends to be rather anonymous.

Directed by Rhoda Levine and conducted by John DeMain, the Glimmerglass production unfolds smoothly, tapping effectively into the work's charm, humor, and poignancy. I especially appreciated the authentic New England atmosphere conjured up by set designer Peter Harrison, perhaps because both of us hail from Concord, Massachusetts, and grew up virtually in the shadow of the Alcott house. The entire cast clearly enjoys performing the opera, particularly Jennifer Dudley, whose luminous soprano conveys all of Jo's vulnerability as well as her toughness.

OF THIS SUMMER'S FOUR OPERAS, BY FAR THE most compelling is Poulenc's *Dialogues of the Carmelites*. But then, this work is so exquisitely written, the characters so immediate, the music so singer-friendly, the powerful climax so seamlessly achieved,

PHOTOGRAPH BY GEORGE MOTT/GLIMMERGLASS OPERA.



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that bad performances are hard to imagine. I've never seen the opera fail to move audiences, from my first exposure (Vienna in 1959 with Irmgard Seefried as a radiant Blanche de la Force) through many subsequent viewings at the Metropolitan down to the humblest music-school production.

The Glimmerglass version stands among the best of them. Director Tazewell Thompson manages the opera's cinematic flow flawlessly, sharply defining each individual character without neglecting the larger community spirit that binds the Carmelite nuns to one another as they move ever nearer to their tragic date with the guillotine. Even the strained voices of Anne Evans (Madame Lidoine) and Robynne Redmon (Mother Marie) can't detract from the overall effect of this superb ensemble effort, led by Maria Kanyova as Blanche, who finally conquers her fear of life by discovering how to die.

SOONER OR LATER, GLIMMERGLASS WAS bound to get around to Haydn. Like Schubert, Haydn was a great composer who had little luck with opera. His dozen or so stage works have always been more appreciated by connoisseurs than by the general public, and I'm afraid that situation is unlikely to change with this production of *Orlando Paladino*. Using many of the familiar figures from Ariosto's *Orlando Furioso*, for centuries a rich source of operatic material, Haydn produced an episodic heroic-comic opera that never quite makes up its mind what it wants to be. The funny bits are clever and the serious moments often dig deep, but the characters never come to life as they do in the work of a born opera composer such as Mozart. It's odd, but Haydn seemed able to charge his symphonies with far more theatrical energy.

I'm not sure that staging *Orlando* in the manner of a nursery tale was the right way to go, but apparently that's what director James Robinson and designer John Conklin wanted to suggest. When not giving in to temper tantrums, the characters act out by scrawling angry graffiti on the walls, wave paper scimitars, and cavort with cardboard cutout sheep. It is never terribly amusing, but at least Lisa Saffer (Angelica) and Paul Austin Kelly (Orlando) are able to wring a measure of heartfelt emotion from their mad scenes as well as sing them with awesome virtuosity. ■

Peter G. Davis's reviews can be read at nymetro.com/archive/davis.

JOHN LEONARD

Lost Horizon

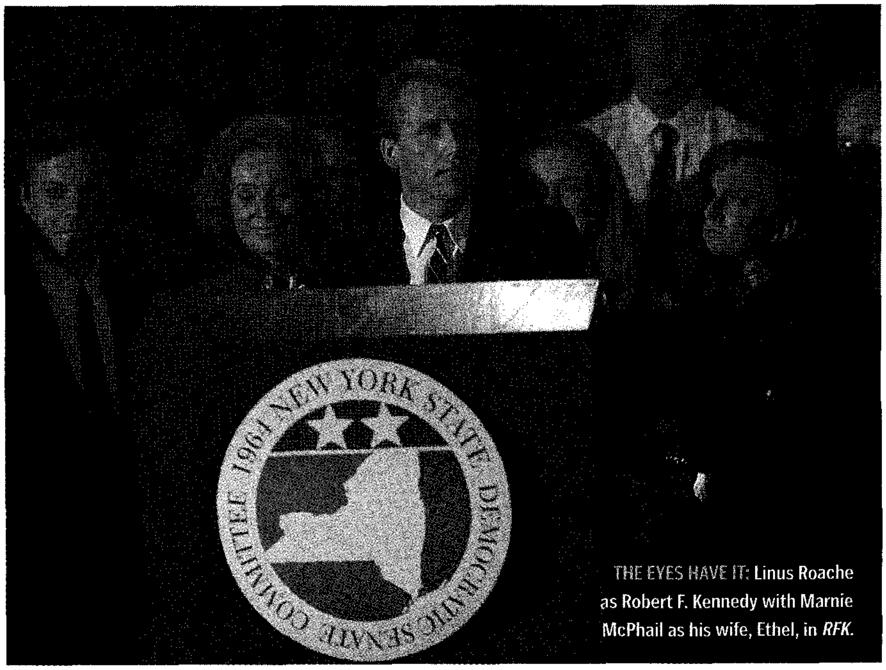
A new telefilm shows Bobby Kennedy's transformation from chilly pragmatist to empathic, ultimately martyred leader.

EXCEPT FOR THE EYES, LINUS Roache doesn't much look like Robert Kennedy. But those eyes are crucial. Behind them, we have to believe the mind will undergo a radical transformation. And has there ever been a sadder pair of politician's eyes than Bobby's, so much brokenness that mended badly, such swimming up from despairing bends toward an empathic grasp of all who were bereft? "For them, like a prince," Robert Lowell would later write, "you daily left your tower / To walk through dirt in your best cloth. Here now, / alone, in my Plutarchan bubble, I miss / you, you out of Plutarch, made by hand— / Forever approaching our maturity."

Roache—who made an indelible impression last April in HBO's *The Gathering Storm* as Ralph Wigram, the Foreign Office worrywart who slipped intelligence secrets on German rearmament to Winston Churchill—seems to specialize in the stricken conscience. While **RFK**, directed by Robert Dornhelm from a script by Hank Steinberg for which Richard N. Goodwin is the executive consultant, sticks mostly to the five years between assassinations, they were the years that Bobby, rubbed raw by the death of his brother, all of a sudden felt everybody else's pain, from Bed-Stuy, Watts, and the Mississippi Delta all the way to Johannesburg, and turned against the war in Vietnam. We follow Roache to these precincts of the dispossessed. We are there when César Chávez (Jacob Vargas) is too weak from a hunger strike to read a speech on "manliness" and "sacrifice" to his migrant workers' union, and so Bobby reads it for him. After which, "unacceptable" would became Robert Kennedy's mantra, as "intolerable" had been Wittgenstein's.

RFK
Sunday, August 25;
8 to 10 P.M.; FX.

Wage Slaves: Not Getting By in America
Monday, August 26;
9 to 11 P.M.; A&E.


1964 NEW YORK STATE DEMOCRATIC SENATE COMMITTEE

THE EYES HAVE IT: Linus Roache as Robert F. Kennedy with Marnie McPhail as his wife, Ethel, in *RFK*.

PHOTOGRAPH: COURTESY OF FX NETWORKS.

Besides Vargas as Chávez, *RFK*'s spear-carriers include James Cromwell as Lyndon Johnson, David Paymer as Richard Goodwin, Ving Rhames as Judge Thomas R. Jones, Sergio Di Zio as Adam Walinsky, Marnie McPhail as Ethel Kennedy, and Martin Donovan as the ghost of JFK. (This, of course, is a hoary gimmick. Still, it permits Bobby to feel doubtful, guilty, even scared, without resorting to a single portentous voice-over.) Their exertions may not change a single mind already made up about the nation's younger brother. But at least *RFK*, like Bobby himself, has come a long way from Camelot, that swashbuckling James Bond wet dream of witty violence, insolent cool, dry martinis, killer gadgets, musical beds, and gang-bang counterinsurgency scenarios. And it is sobering to recall a time, not so very long ago, although it somehow seems prehistoric, when politicians were as interesting as Vaclav Havel or Nelson Mandela; when a candidate for the presidency copied into his private journal resonant quotations from Camus, Orwell, and this, from Hemingway:

"If people bring so much courage to this world the world has to kill them to break them, so of course it kills them. The world breaks everyone, and afterward many are strong in the broken places. But those that will not break, it kills. It kills the very good and the very gentle and the very brave impartially. If you are none of these you can be sure it will kill you too, but there will be no special hurry."

IF *RFK* INSPIRES IN YOU A NOSTALGIA FOR bygone causes like social justice, switch the following night to A&E for a special edition of *Investigative Reports*, in which we are told that things have actually gotten worse for the poor in America in the 34 years since Robert Kennedy's assassination. While **Wage Slaves** briefly consults a couple of economists who seem never to have left their soft-soap bubble at George Mason University, most of its two hours are based on Barbara Ehrenreich's surprise best-seller *Nickel and Dimed*, for which the wonderfully witty but equally ferocious social critic tried to live on what she could earn in a series of minimum-wage jobs. Ehrenreich herself appears between drumrolls of dread statistics and camera visitations to the working poor in Miami, Las Vegas, Birmingham, and Los Angeles.

- **Bitter Harvest** (AUGUST 22; 9 TO 10 P.M.; Channel 13), the latest edition of the new PBS international-reporting series *Wide Angle*, goes to Afghanistan to look at opium making a comeback, and from there on the old Silk Road turned Heroin Trail through Central Asia to such garden spas as Tajikistan and Kyrgyzstan. Produced by Chris Hilton, hosted by Daljit Dhaliwal.

- **Johnson County War** (AUGUST 24; 7 TO 11 P.M.; Hallmark), an irresistible miniseries from the indefatigable Larry McMurtry, stars Tom Berenger, Burt Reynolds, Luke Perry, Michelle Forbes, and Rachel Ward in an oatmeal epic about homesteaders versus cattle barons in 1892 Wyoming.

- **Hysterical Blindness** (AUGUST 25; 9:30 to 11:15 P.M.; HBO) brings Laura Cahill's play about blue-collar New Jersey women at an impasse to the small screen with considerable style. Uma Thurman, Juliette Lewis, Gena Rowlands, Ben Gazzara, and Justin Chambers are directed by Mira Nair, while Cyndi Lauper sings. Never mind that Uma's loneliness is hard to believe. Let Gena and Ben remind you of old John Cassavetes movies.

- **Gods and Goddesses** (AUGUST 26; 9 TO 11 P.M.; History Channel) tells us everything we should already have known but have maybe forgotten about Aphrodite, Demeter, Apollo, Cassandra, Tantalus, and other Attic legends from the old Greek major leagues, all of them mythologized by the very first sportswriter, in 750 B.C., named Homer. Many vistas, too, to look at.

- **Hollywood Rocks the Movies: The 1970s** (August 30; 8 to 10 P.M.; AMC), with David Bowie hosting a look at what rock and roll, punk, reggae, funk, and disco did to American films in the seventies, kicks off AMC's tenth annual Film Preservation Festival, with a Labor Day weekend that includes *Saturday Night Fever, The Rocky Horror Picture Show, Godspell, Jesus Christ Superstar, A Star Is Born*, and *Thank God It's Friday*.

- **The Biographer: The Secret Life of Princess Di** (September 1; 9 to 11 P.M.; CBS) asks us to be so morbidly interested in the dead Diana and her odd biographer, Andrew Morton, as to sit still for a TV movie in which Paul McGann plays Morton, Faye Dunaway plays his journalistic competition, Hugh Bonneville is an intermediary between scribbler and princess, and the tell-all is all in Di's words. If you care about Di's relationship to her biographer, what's wrong with you? ■

John Leonard's reviews can be read at nymetro.com/archive/leonard.

DePAULO *Continued from page 143*

"He has to be in fear," she says. "He has to feel that we let him down, that we abandoned him. Why?"

A few leads came in from the early newspaper articles. Two different people claimed to have spotted them on the A train on July 9 and 10. One of them recalled how the little boy was sleepy and kept falling on his father's shoulder, and that the father would push him away.

In August, the Colvins hired a top criminal lawyer, Scott Greenfield, to help them navigate the justice system. But after hearing their story, he had a different idea: "Forget the felony warrants," he said. "Let's find the kid."

Private sources turned out to be better at getting information. By early August, flight manifests obtained by Greenfield showed that on July 10, Guo Rui and Griffin—using their own names and American passports—flew Air Canada from Toronto to Vancouver to Beijing.

"Finding him was the easy part," Greenfield says. "Now what?" Camille and Bob had reached a new crossroads. Just what were the options? Should they try to negotiate with Grey? How much money might he demand? Should Cammy fly to China? Was there a way for them to undo in China what Grey had just done in America? But whatever course they chose, it wasn't going to be easy. "In China, Guo Rui holds all the cards," Greenfield says. "We're left to our own devices."

At his school, his cubby, where he kept his Yankees hat, is empty. But the teachers refuse to erase the name he left: GRIFFIN COLVIN.

"The only thing that gives me peace," says Bob's mother, Jan Colvin, "is knowing that he has a grandmother over there who loves him. Initially, my prayers were that Grey would do the right thing. Now my prayers are for the grandmother to stay healthy so she can take care of Griffin. As time goes on, we have to face the fact that he may be happy over there. We have to start to think, *What's right for* him?"

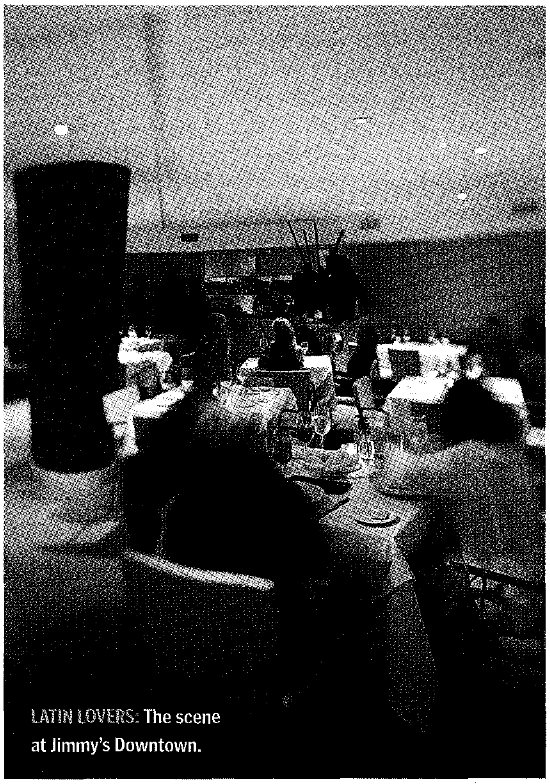
Camille still wonders about what she could have done—or not done—differently. "It drives Bob nuts," she says. "But I do still feel responsible."

She pauses and lets herself cry. "I don't like to talk about this," she begins, "but every night after I left China, when I put Griffin to bed, I used to make a promise: 'You are safe now, and I will keep you safe.' I haven't kept my promise." ■

Salsa on the Side

Jimmy Rodriguez turns up the volume on sleepy East 57th Street with the opening of the newest branch of his sexy Bronx supper club.

IN THIS ERA OF SUBTLY POLISHED, ultrathemed restaurants, proprietors don't usually plaster their names over the door in a garish, self-aggrandizing way. There are a few exceptions, of course. Ambitious French chefs still like to let you know who's boss (Jean Georges, Ducasse, Daniel, etc.), and so does Jimmy Rodriguez. Jimmy is the Toots Shor of uptown New York, a glad-handing impresario who began his career selling bowls of his father's special seafood soup off a pushcart in the Bronx. Although he's only 39, his empire has grown to include the flashy, highly successful dining club Jimmy's Bronx Café, and Jimmy's Uptown, which opened a year or so ago, in Harlem. Now comes **Jimmy's Downtown**, an ambitiously swank version of these other establishments set, of all places, on the eastern fringes of 57th Street, among the haute wine shops and poodle-grooming spas of Sutton Place.



LATIN LOVERS: The scene at Jimmy's Downtown.

This austere new location doesn't seem to have cramped Jimmy's effusive style. The façade of his new joint has clean, almost demure, design, but once inside you're greeted by a wall of booming merengue sounds and a succession of friendly hostesses dressed in slinky nightclub attire. Architect Ilan Waisbrod (BondSt, Republic) has designed the bar-lounge area as a long hall leading to a circular dining room. The lounge is flanked by low-slung banquettes on one side and a glimmering bar on the other, so walking to your table feels a little like strutting down a catwalk in the midst of some zany, salsa-inspired fashion show.

Jimmy's Downtown
400 East 57th Street
(212-486-6400).

For the legions of stodgy midtowners Jimmy hopes to attract, this may not be such a bad thing, of course. On one of my first visits, I lingered for an hour or so in the lounge with a group of more or less stodgy midtown friends. After dizzying ourselves with a selection of Jimmy's overpriced, cartoon-colored cocktail drinks (try the Coco-Nana-Tini, which smells like an exotic form of tanning lotion), we felt like we'd landed in one of the swankier precincts of Rio or Miami Beach. The drinks had something to do with this, and so did the crowd, a boisterous mix of uptown regulars and couples dressed for the evening in a variety of sparkly, hip-hugging styles. "These people are all tall, they're tanned, they're gorgeous," whispered one of the addled midtowners. "I don't think they're from around here."

Gorgeousness and good food don't always mix, but there are a few surprises on the menu. During one meal, I encountered a perfectly grilled piece of sturgeon, firm but not too tough, accompanied by a soothing mash of fresh avocados. The "Adobo Roasted Chicken" turned out to be a crisply roasted chicken breast, set on a corn cake melted into a pool of tangy, green chimichurri sauce. If you want to sample a few items off the involved appetizer/lounge menu, try the diver scallops (crusted on top with yuccas), or the chicharron de pollo, fried into crackly little nuggets and served with a bay leaf stuck in the top. The empanadas (chicken, mushroom) seemed a little chalky, but the shrimp hushpuppies tasted fine as greasy gourmet foods go, and the soft-shell crabs (served in a stew of capers and summer tomatoes) were crisp and moist without being too chewy.

Sometimes, chef Linda Japngie, who used to run the kitchen at Jimmy's Uptown, lays things on a little thick. My potentially delicate duck breast was muffled in a swampy mix of pear purée and mashed plantains, and Jimmy's signature paella was bulky enough to eat with a trowel. The sirloin steak I sampled was cut into giant, quivering sections, and my grilled pork chop would have been more palatable without its sidecar of sweet apple seviche. The deserts are similarly cloying and sticky, although a couple of them (the passion-fruit-meringue pie and a towering, three-decker coconut flan) are compulsively edible. They're too rich to be eaten alone, so ask for extra spoons to share around the table. Or just forget about dessert entirely, order another Coco-Nana-Tini, then sit back and enjoy the show. ■

Jimmy's Downtown, dinner, Monday through Sunday, 6 P.M. to midnight. Appetizers, $8 to $14; entrées, $22 to $28. All major credit cards.

Sign up! Get our restaurant reviews early by e-mail at nymetro.com/signup.
Adam Platt's reviews can be read at nymetro.com/archive/restaurants.

PHOTOGRAPH BY KENNETH CHEN.

Ultimate Party Spaces

KENNETH CHEN

THE CORPORATE PLANNER

IN THIS GO-GO CITY, BUSINESS GETS DONE AT EVERY TURN, AT EVERY HOUR. POWER BREAKFASTS RUN SEAMLESSLY INTO BUSINESS LUNCHES THAT GIVE WAY TO LATE AFTERNOON TEA BREAKS, COCKTAIL HOUR SCHMOOZES, AND LOFTY DINNER FUNCTIONS. VENUES FOR CORPORATE ENTERTAINING ARE ALL OVER THE CITY—PRIVATE ROOMS WIRED FOR VIDEO PRESENTATIONS, SLEEK RESTAURANTS PADDED FOR PRIVATE CONVERSATIONS, AND SNUG BARS FOR DEAL-MAKING CELEBRATIONS.

DIGNIFIED DUO

MALONEY & PORCELLI

37 E. 50th St.
838-2061 ext. 30

Put a touch of panache on a private function at Maloney & Porcelli's Skylight Room, an impressive private space that seats 126 for dinner or holds 200 for cocktail receptions. This 1,800 square-foot third floor room, with three skylights and a window onto the street, is no ordinary banquet space, and includes a handsome 25-foot cherry bar, polished hardwood floors, a baby grand, and a large central fireplace. The room comes with its own banquet chef and kitchen. You are served the progressive American fare of executive chef David Burke, whose range is wide and much imitated: thin crust pizzas, crab cakes with citrus vinaigrette, mustard-crusted tuna steak, and pastrami salmon. The Skylight Room is a real hit for rehearsal dinners and is unmatched for corporate events. If you're entertaining a client or two, book a table downstairs and enjoy a la carte. One publication calls Maloney & Porcelli "the best business lunch in the city." There's a gentle balance of surf and turf, and never a dull moment on the menu–for something offbeat try the Crackling Pork Shank or the Angry Lobster with linguini. For private events, call Ellen Kaye at 838-2061.

THE SKYLIGHT ROOM, MALONEY & PORCELLI

CHRISTY CASAMASSIMA EDITOR
DAVID BUTWIN WRITER IDESIGN CREATIVE LORY CONKLIN RESEARCH

Ultimate
Party Spaces

PARK AVENUE CAFÉ

100 E. 63rd St.
360-0438

At Park Avenue Cafe, the private Townhouse space is small, clubby, intimate, and just right for 20 to 40 people. But get your bid in early, because the popular space is booked most nights. The Townhouse has its own entrance, its own ambient eating-club air, but groups dine on the same many-starred menu served in the main dining room. Among other things, critics have raved about the whimsical presentation, the luscious breads, and dreamy desserts. Prize-winning pastry chef Richard Leach constantly outdoes himself, creating geometric concoctions that may include herbs like basil and rosemary. For private arrangements, please ask for Denise Bryant.

PARK AVENUE CAFE TOWNHOUSE

SWANK AND STARRY

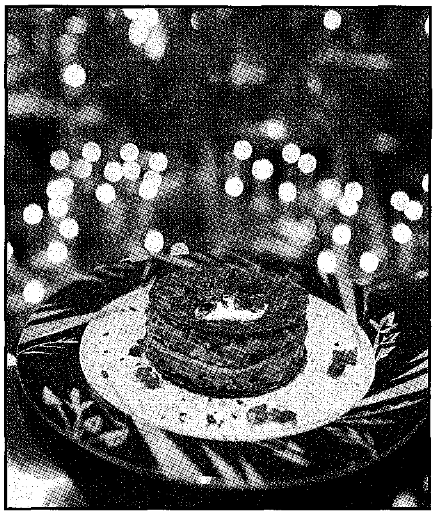
FIAMMA OSTERIA

206 Spring St.
653-0100
653-0230, special events
brguestrestaurants.com

Fiamma means flame in Italian, and you will have a hot time downtown at this swank new Italian restaurant *The New York Times* has blessed with three out of a possible four stars. Stephen Hanson, who has scored in New York with his B.R. Guest Inc. empire, has outdone himself here by going smaller and finer. There are surprises from the moment you walk into the handsome triplex. A glass elevator whisks you from the ground floor to the upper dining echelons. Chairs have but one arm, to permit easy access. Groups can book the private third-floor banquet room in this retooled SoHo townhouse, which is incomparable for all corporate and social functions. The well-appointed space, which seats up to 75 for a meal and accommodates up to 110 for a cocktail reception, has its own rest rooms, and comes with all the latest audio-visual equipment, including a 52-inch plasma TV screen. No matter what your special event may be, the service and amenities are unsurpassed here.

FIAMMA OSTERIA

Wherever you convene, you will eat the creative cuisine of chef Michael White, formerly of Spiaggia of Chicago and San Domenico in Imola, Italy. The menu is wonderful, the tastes memorable. Try the pan-roasted sea scallops with crispy artichokes, black trumpets, and parmigiano, or a veal chop scented with sage or the killer rosemary-roasted squab.


KENNETH CHEN

The branzino, or sea bass, leaps to rare heights at Fiamma, served with fava beans, fennel, and brussels sprouts. Pastas are heavenly, the fish fintastic. There are nearly 400 wines, with 40 served by the glass. Do not stint on dessert. The pastries fuse Italian ingredients with a French sensibility, all of this in the hands of maestro Elizabeth Katz, formerly of Daniel. For dinner reservations up to six guests, the first two floors are equally inviting in their contrasting ways. Designer Jeffrey Beers, blending modernity with age-old touches, has made the ground floor light, fun and loud, the second floor muted and atmospheric; together they handle just 130 diners, which is part of the charm and success of Fiamma: a bold new restaurant with an intimate allure.

TUNING UP

RESTAURANT ASSOCIATES

36 W. 44th St.
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THERE ARE OVER 35,000 RESTAURANTS IN THE ZAGAT GUIDES. WE'VE DONE A LITTLE EDITING FOR YOU.

SMITH & WOLLENSKY 23 18 20 $58
797 Third Ave. (49th St.), 212-753-1530
"Carnivores in their element" hail Alan Stillman's "classic" Midtown steakhouse, a now-nationwide "tradition" for "tremendous" cuts of "mouth-watering" red meat consumed among "real men" (and "man-watching" women); the "hedonistic" duplex scene comes complete with "great wines", a "professional" staff, "lotsa noise and commotion" and tabs that encourage "meals on the client"; in sum, this is everything a great steakhouse should be, and a quintessential NY experience in the bargain.

NYC ZAGAT'S

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Chicago, New Orleans,
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Washington, D.C.
and Columbus.
(Spring '02)

CITÉ 22 20 21 $55
120 W. 51st St. (bet. 6th & 7th Aves.), 212-956-7100
"Hang with the suits" at this "classy" Midtowner where "top-notch steaks", "even better fries" and "free-flowing" vino makes for "evenings you won't forget – or perhaps can't remember"; insiders say it's best "when the company's picking up" the tab.

NYC ZAGAT'S

MALONEY & PORCELLI 22 20 21 $56
37 E. 50th St. (bet. Madison & Park Aves.), 212-750-2233
Everything's "gigantic" at this East Side "power" chophouse renowned for its "monster martinis" and "juicy steaks" in "*Flintstones*-esque" portions – with beefy "prices to match"; perhaps it's the "high testosterone levels" at this handsome "he-man joint", but the ambiance is as "crackling" as the "signature" "to-die-for" pork shank.

NYC ZAGAT'S

MANHATTAN OCEAN CLUB 25 22 23 $62
57 W. 58th St. (bet. 5th & 6th Aves.), 212-371-7777
"Caught fish aspire" to land on the "impeccable" menu at this Midtowner that's "as reliable as a Rolex" (and almost as "pricey"); with "beyond compare" seafood that's "as fresh as the last tide", a "refined", modern setting and "pampering" service, this "aptly named" club is definitely worth joining.

NYC ZAGAT'S

PARK AVENUE CAFE 25 23 23 $60
100 E. 63rd St. (bet. Lexington & Park Aves.), 212-644-1900
"All American cooking goes Uptown" at this "top-rate" Eastsider where Neil Murphy's "clever" cooking is as much a "work of art" as the "folk art" decorating the room; ok, it's "tres-spendy", but from the "splendid bread basket to the opulent desserts", there are "no disappointments here."

NYC ZAGAT'S

POST HOUSE 23 20 22 $63
Lowell Hotel, 28 E. 63rd St. (bet. Madison & Park Aves.), 212-935-2888
"Divine bovine" feasts accompanied by first-rate wines transpire in the wood-paneled, Americana-filled surroundings of this East Side "classic steakhouse for the well-heeled", where the staff "waits on everyone hand and foot" and the beef's "magnificent"; it's a "clubby" "power scene", yet a lot more "female-friendly" than most meateries.

NYC ZAGAT'S

ONE C.P.S. 20 22 20 $58
Plaza Hotel, 1 Central Park S. (59th St. & 5t Ave.), 212-583-1111
A "shot in the arm for the Plaza", this "bright" New American brasserie is quite the "transformation" from its "previous incarnation", purveying "well-served, delicious" fare that harmonizes with the Central Park views and "modernized splendor" of Adam Tihany's redesign (don't worry, the mega-red "lampshades will grow on you"); granted, "it ain't cheap", but it sure "shows promise."

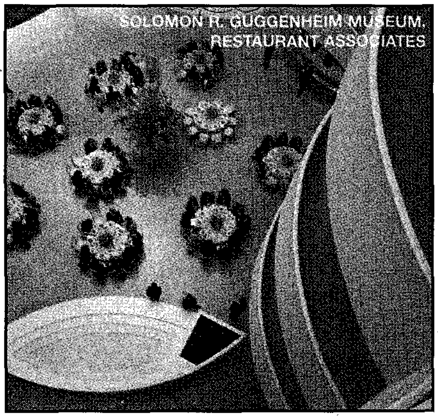
NYC ZAGAT'S

VISA

F–Food, D–Decor, S–Service, C–Cost. *All* reviews taken from the Zagat New York City Restaurant Survey.

© 2002 The Smith & Wollensky Restaurant Group, Inc.

The Sea Grill in Rockefeller Center (19 W. 49th St.), praised by critics for chef Ed Brown's excellent fish and seafood dishes, can be booked for private dinner parties and receptions. Private groups will be dazzled by views of the Rockefeller Ice Rink from the Adam Tihany-designed restaurant, which seats 150 and accommodates 225 for a reception.


SOLOMON R. GUGGENHEIM MUSEUM, RESTAURANT ASSOCIATES

Another Restaurant Associates winner is the handsomely re-designed **Brasserie** (100 E. 53rd St.) in the Seagram Building, a midtown spot with a downtown feel. The center steps provide a dramatic entrance, and video screens above the bar broadcast images of your guests as they arrive. The private room, which accommodates 70 guests, is the ticket for corporate receptions, product launches, film, and theater premieres. Or try **Brasserie 8 1/2** (9 W. 57th St.), a corporate cousin in the classic Gordon Bunshaft building. This classic showpiece spot, in the heart of midtown, with its Matisse prints, can be hired for corporate dinners, product launches, post-screening movie premieres, your choice. The grand staircase is the perfect entrance for a bride, and the private room is just right for small corporate and social events.

For an offbeat and artful approach, book a corporate event in the Rotunda of the **Solomon R. Guggenheim Museum** at 89th Street and Fifth Avenue. Whether it's a reception for 500 or a dinner for 300, the Guggenheim will take care of all needs. Open up with cocktails on an upperlevel ramp and a private viewing of the current exhibition, then drop down to the impressive Rotunda for dinner and dancing. For corporate meetings (of up to 280 persons) take over the Peter B. Lewis Theater, designed by Frank Lloyd Wright.

You're in powerful company when you book the **American Museum of Natural History,** the premier event space on New York's Upper West Side. All around you are the world's tallest freestanding dinosaur, a giant blue whale, meteorites dating back four billion years and the fabulous new Rose Center–not to mention spectacular views of Central Park from the Astor Turret. The museum is yours either day or night, for galas, receptions for 1,500, or dinners for 500.

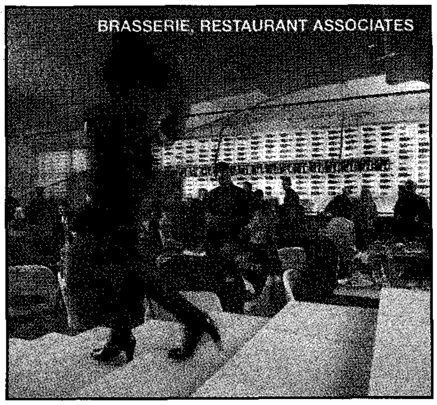
To stage an event in one of the grandest venues in the city, try the **Grand Promenade** in Lincoln Center's Avery Fisher Hall. Broad windows overlook the Josie Robertson Plaza Fountain. When you book the first and second tiers, the seated dining capacity reaches 1,000, and together, the Grand Promenade and Plaza Lobby will hold 1,800 for cocktails. Avery Fisher Hall, ideal for anything from a small dinner party to a spectacular gala, also has a choice selection of smaller rooms for exclusive gatherings

LAKE COUNTRY

THE BOATHOUSE IN CENTRAL PARK

East 72nd Street and Park Drive North
517-2233

Escape to the Adirondacks in the heart of New York when you do business at The Boathouse in Central Park. In the last stages of a glorious restoration under owner Dean Poll, the ca 1920 landmark plays host to corporate groups from the moment it opens at 7 a.m. through to the wee hours, when the lake lapping at its terrace is lit up with lights. Groups of up


BRASSERIE, RESTAURANT ASSOCIATES

THE BOATHOUSE IN CENTRAL PARK

FiAMMA
OSTERIA

The perfect setting for a 3-star event.

Daily News

★★★

“This is what food is supposed to taste like. It looks like Fiamma is here to stay.”

Pascale Le Draoulec - Daily News 4/26/02

The New York Observer

★★★

“[Fiamma] is like one of those Michelin-starred restaurants in Italy that tourists drive miles to get to for that one blow-out meal of the trip... The desserts-by Elizabeth Katz are gorgeous and sensual.”

Moira Hodgson - The New York Observer 5/08/02

Crain’s New York Business

★★★

“Michael White [chef/partner of Fiamma] is a culinary wheelman of skill, experience and passion.”

Bob Lape - Crain’s New York Business 5/13/02

New York Times

★★★

“Fiamma Osteria is a beautifully realized restaurant, highly satisfying in every way... Brilliant appetizers and life-changing pastas...”

William Grimes - New York Times 5/22/02

New York Post

★★★

“Now that’s Italian! Fiamma will keep our fires burning for a long time. White’s version [of pasta]... shames competitors.”

Steve Cuozzo - New York Post 5/29/02

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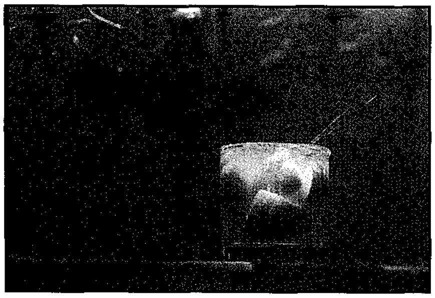


KENNETH CHEN

to 300 can stake out the new private Lakeside Pavilion with its own entrance–a dark-beamed room with French doors looking onto the terrace and lake. Groups of under 100 may be seated in the main restaurant November through April, if space permits. The food is enlightened American, with plenty of fish; also steaks and chops; clambakes and barbecues can be booked in the re-styled English garden. Before or after dining, float into the garden for drinks and cigars. Rented row boats glide across the lake and a gondola can be hired. Take a client out for a post-prandial ride; it might make a persuasive point.

MEATY SUBJECTS

BEN BENSON'S

123 W. 52nd St.
581-8888
(Call Susan McGonigle at 581-8390)
www.benbensons.com

You can sniff the power and influence right along with the Prime-cut beef at Ben Benson's Steak House, the clubby Rockefeller Center steakhouse that celebrates its 20th birthday in October. Groups of 20 to 80 for a sit-down dinner, or up to 120 for a cocktail party can book the private room upstairs for lunch or dinner. "We do a lot of corporate business in the main dining room–three or four at a table, maybe eight to 10," says General Manager Brian Jontow. Benson regulars–finance execs, politics and media giants, jocks, and actors–also flock to the capacious bar, with its overhead electronic Wall Street ticker. The house martini–nothing trendy, nothing cute–is a dry, shaken, crystal-clear classic, a whopping 10 ounces. For the third full summer, the outdoor cafe is open and thriving, offering a special lighter lunch menu. But beef's the thing at Benson's–sirloin, filet mignon, T-bone, porterhouse, and Prime rib. Another hit is the jumbo lobster; and there are chops, chicken dishes, calf's liver, and a raft of hefty desserts.

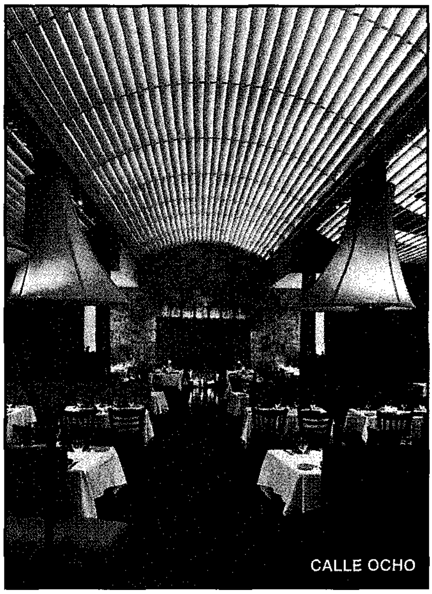
BEN BENSON'S STEAK HOUSE

MAIN STREET MEGAHITS

MAIN STREET RESTAURANT PARTNERS

www.msrpgroup.com

Business and pleasure make a happy mix at the five Main Street Restaurant Partners locations in New York. **Union Pacific** (111 E. 22nd St., 995-8500) is an elegant Union Square eatery that offers the classy French/Asian/American specialties of chef Rocco DiSpirito. Parties of 30 can rent the private room, and bigger functions can take over the entire 200-seat place. Uptown, the two outposts of **Rain** (1059 Third Ave. at 62nd Street, 223-3669; 100 W. 82nd St. at Columbus Avenue., 501-0776) will both soothe and electrify business diners with the food, service, and sexy milieu. The kitchens draw on Thai, Vietnamese, and Malaysian, and both Rains will put on functions for anywhere from 10 to 400. A three-year-old Upper West Sider, **Calle Ocho** (446 Columbus Ave. at 82nd Street, 873-5025) is a Pan-Latino specialist serving seviches and dynamite mojitos. It can handle functions for 500. The newest of the five, **Django** (480 Lexington Ave. at 46th Street, 871-6600), a surefire hit with any client, is a French outpost with gypsy flavor. A private room is available for 30, and the outdoor terrace is also perfect for corporate and social events.



CALLE OCHO

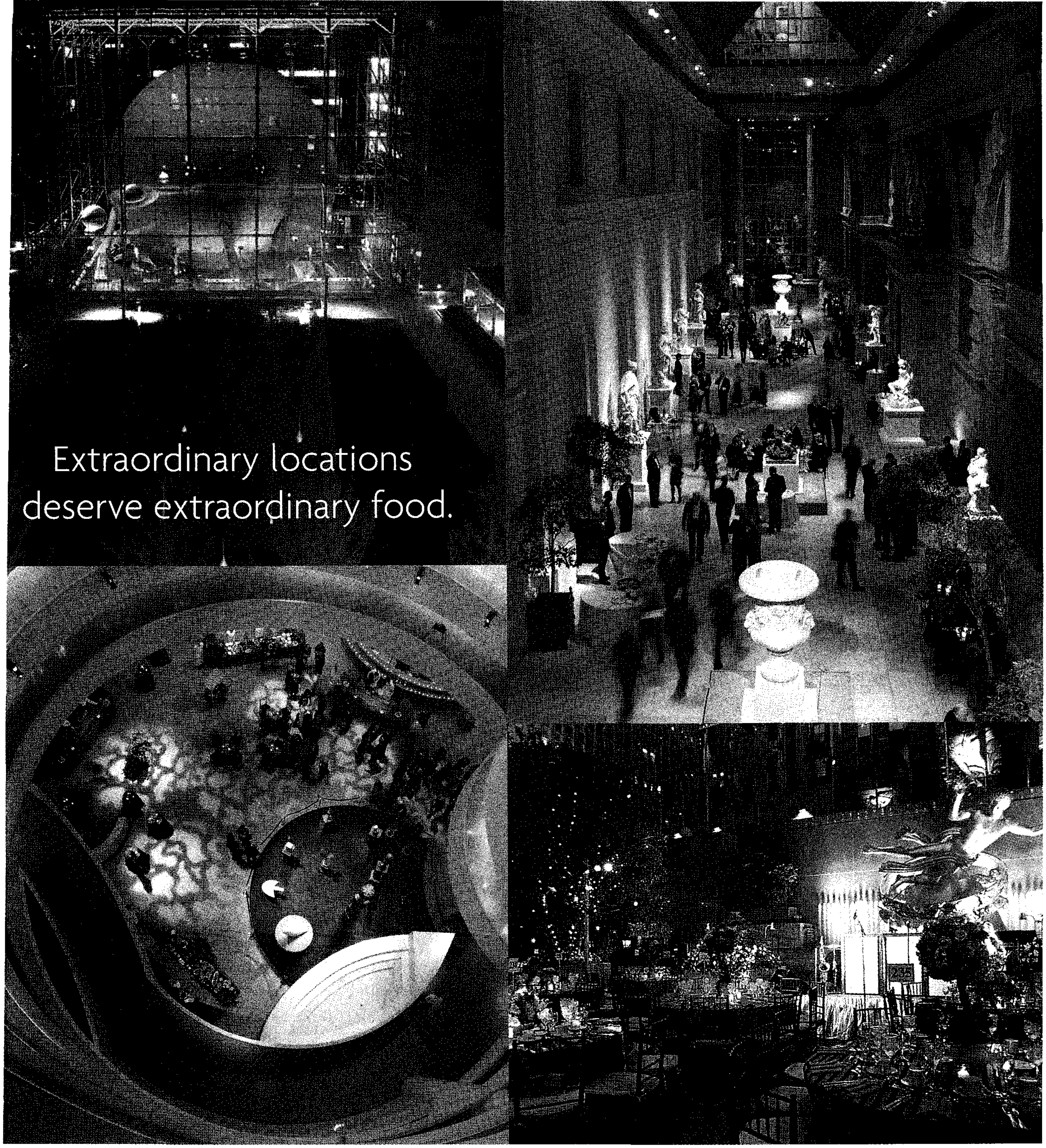
TASTY TRIO

NEW YORK RESTAURANT GROUP

nycrg.com

At **Arte Café** (106 W. 73rd St., 501-7014) you melt right in with the staff and regu-

NEW YORK RESTAURANT GROUP



CATERING BY RESTAURANT ASSOCIATES

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CATERING BY
Restaurant Associates

lars who are depicted in the wall murals. Groups can take over any or all of the three dining rooms or the sunny skylighted atrium in back. In Hell's Kitchen, the familiar red-awninged **Puttanesca** (859 Ninth Ave. at 56th Street., 581-4177) has the zest and buzz of the classic trattoria. You can book private space in any nook or corner of the restaurant, but the sidewalk cafe is more than tempting on summer days and nights. At **Zucchero e Pomodori** (1431 Second Ave., between 74th and 75th streets, 585-2100), the summer sidewalk cafe scene along Second Avenue is so joyously distracting you just may want to take over the back room or the warm, brick-walled barroom–a favorite with corporate groups, holding 50 to 100 people. Tie into a rigatoni Siciliano at all three spots and enjoy the price while you're at it, $8.95 compared to the NY standard $15.95.

NINO'S

HOME OF HEAVY HITTERS

NINO'S

1354 First Ave.
between 72nd and 73rd streets
988-0002
www.ninosnyc.com

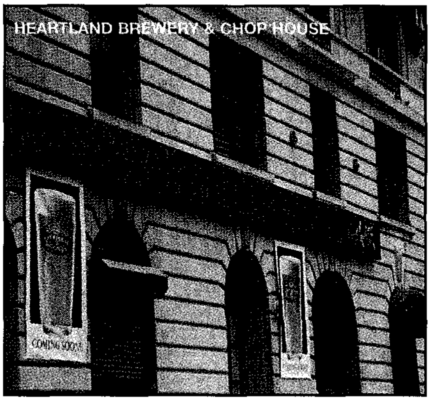
Everyone's treated like the home team at Nino's, an upscale Italian restaurant popular with ballplayers and other heavy hitters. Regis Philbin has been a regular since Nino's opened 10 years ago, ex-Mayor Giuliani and Gov. Pataki come often, and Derek Jeter, Joe Torre, Mike Piazza, and Al Leiter head the list of local diamondmen. Few can pass up the Lobster Fra Diavolo over linguini. Colorful owner Nino Selimaj will partition private spaces for anywhere from 15 to 80 people, or 150 can take over the whole house. The walls are a warm terra cotta, Italian blue tiles suggest the azure sea, and a mural in back gives you the impression of looking into an Old World garden. There's free valet parking, Nico a crooning pianist plays Monday - Saturday and Diana Rogers belts out Sinatra and all other requests on weekends.

PIER BEAUTY

WORLD YACHT

Pier 81, West 41st Street
at the Hudson River
630-8800, charters
www.worldyacht.com

Take a slow boat to Brooklyn and do your business aboard World Yacht. Book a private party aboard one of the World Yachts that go out at 7 nightly on a three-hour cruise from its midtown mooring. Or hire a whole yacht at any hour for your group, numbering anywhere from 50 to 500. You'll head downriver, circle the bottom of Manhattan, turn about beneath the Brooklyn Bridge and cruise by the Statue of Liberty and Ellis Island before returning to port. All that and great eats too: World Yacht's executive chef Patrick Augustyn incorporates special dishes contributed by such stalwart chefs as Christian Delouvrier, Todd English, David Burke, Andrew DiCataldo, and Ed Brown. If speed calls, your clients may prefer a ride on the Beast, a colorful speed boat with a wild shark-teeth prow (contact 563-3200, or for groups of 20 or more, 630-8885, and www.circleline.com). The joyous ride lasts 30 minutes, though groups can book the Beast for longer runs.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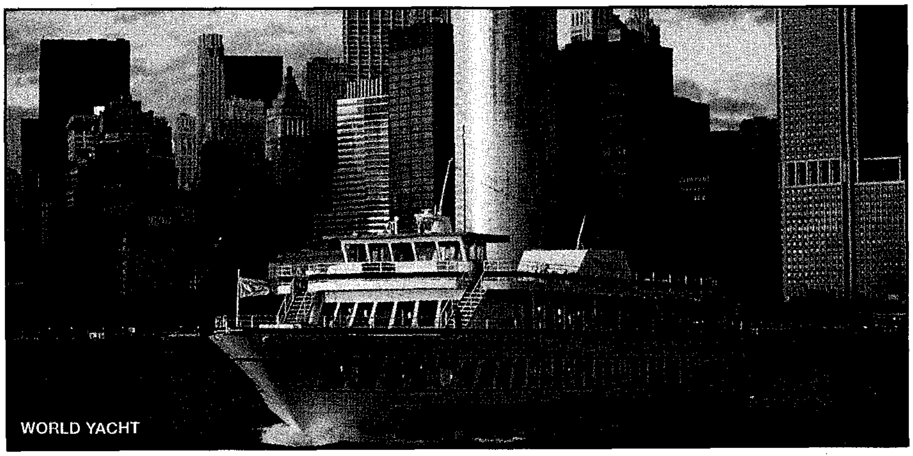

WORLD YACHT

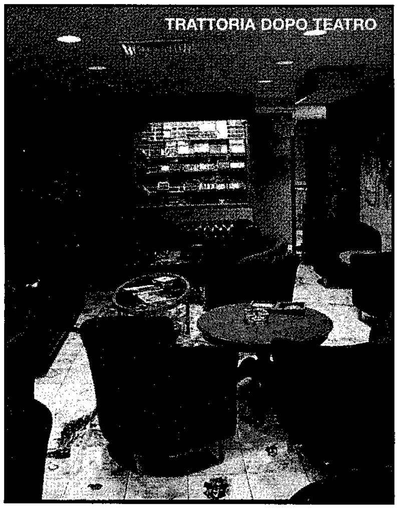
Chop House, a year-old comer to Times Square and theaters. Banking, publishing, and other firms like to hold their private functions here, knowing the food is honest, the beer homemade and the surroundings convivial. Of the in-house beers, the Oktoberfest Logger is a real winner. The three private rooms can accommodate 600 partygoers.

TUSCANY IN TIMES SQUARE

TRATTORIA DOPO TEATRO

25 W. 44th St.
869-2849
www.trattoriadopoteatro.com

Leave the din of Times Square behind and enter the Secret Garden at Trattoria Dopo Teatro. Actually, the garden is just one of Dopo Teatro's enchanting hideaways. There's the golden-hued main dining room hung with vintage Italian film stills, a wine cellar with long wood tables seating 125, the tiny Grappa Library, a cigar lounge and, best of all, the Secret Garden, a sky-lighted enclosure recently expanded with a stone waterfall as a backdrop, mosaic floors, and cafe tables topped with hand-painted Italian tiles. You dine on dishes from all over Italy, done in a classic but updated style.



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"They spoil you at this East Side Northern Italian Charmer"; "Fablous Food"; "Gracious Service."
—Zagat 2002

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Osso Buco is a good value: the family style portions, described as double size, are closer to triple. Osso Buco is much more of a casual neighborhood place...I saw more than a few couples stopping in after work to share a plate of pasta or veal. What's more family style, after all, than for everybody to eat the same meal?...
ERIC ASIMOV $25 and under N.Y. Times 6/21/2000

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The Best American Food in the U.S. of A.

Thank God for **BEN BENSON'S.** This unassuming 20-year-old midtown-Manhattan steakhouse might just serve the greatest American meals in the U.S.A. Here's why:

1. As opposed to even the most admirable steak-house chains, BB's is one unit, owned by the man whose name is on the awning.
2. The beef is USDA Prime from the highest end of a much abused grade.
3. BB's menu has range: fabulous shrimp, terrific salads, great soup, superb fish, massive stone crabs.
4. The kitchen doesn't make mistakes. There's no overpaid celebrity chef back there, just heat-hardened pros who know how to work an 800-degree grill.
5. The wine list abounds with perfectly suited American cabernets and chardonnays. Who the hell needs gewürztraminer and viognier with a menu like BB's?
6. There are no puny one- and two-pound lobsters here. They start at three and go up from there: five, seven, sometimes ten.
7. The waiters are amiable and can shell those big lobsters in less than 40 seconds.
8. You can spot America's best red-meat-loving jocks.
9. The outdoor patio lets you ogle New York women as they stroll by.
10. The leakproof doggie bags, which sport a picture of BB's mascot, Rocky the bulldog. –JOHN MARIANI

Ben Benson's
STEAK HOUSE

123 W. 52nd St. New York, NY 10019
For reservations call 212.581.8888

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Ultimate
Party Spaces

CASCINA

FARM KITCHEN

CASCINA
647 Ninth Ave.
245-4422
www.cascinanyc.com

When you step out of Hell's Kitchen and into Cascina you might as well be getting away to a country farm kitchen in Italy. Brick walls, rough-hewn woods, antique-brass chandeliers and rosy coloring. At the center is a round stone and brick oven that turns out hand-crafted pizzas. All the food–panini, grilled vegetables, fish with lemon and olive oil, chicken, veal, and steaks–is done in a style that executive chef Cristiano Pera calls "Italian with a touch of New York." Cascina (pronounced Ca-sheena) seats just 80, perfect for small groups.

GALLIC GARDEN

LE MADELEINE
403 W. 43rd St.
246-2993
www.lemadeleine.com

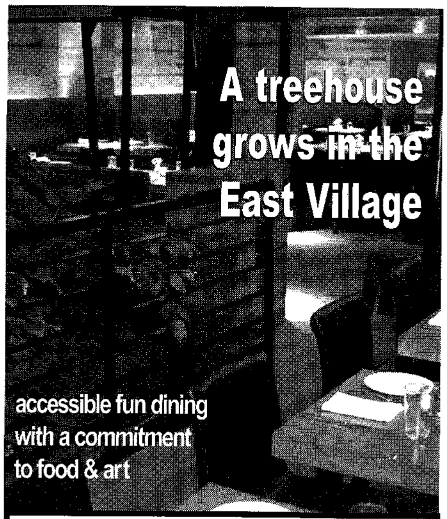
It's eternal summer at Le Madeleine, a cool bistro with a glassed-in garden in Times Square. Executive chef Bruce Beaty, who will tailor special menus for groups of over 15, offering a variety of food and wine pairings. Beaty describes his cookery as contemporary French-bistro fare–in other words, no clichés from the old-style Gallic kitchen, like escargots and garlic butter; and de-emphasizing the use of cream or butter. "We try to have surprises on the plate, but not on the palate," says Beaty. Enjoy the Tempura Soft-Shell Crab Salad or Seared Wild-Striped Bass in a pistou of summer vegetables.

NEIGHBORHOOD FAVORITE

ROSSINI'S
108 E. 38th St.
683-0135
www.rossinisrestaurant.com

Regulars consider it home and newcomers are put at ease the moment they step down into Rossini's, a manly but

LE MADELINE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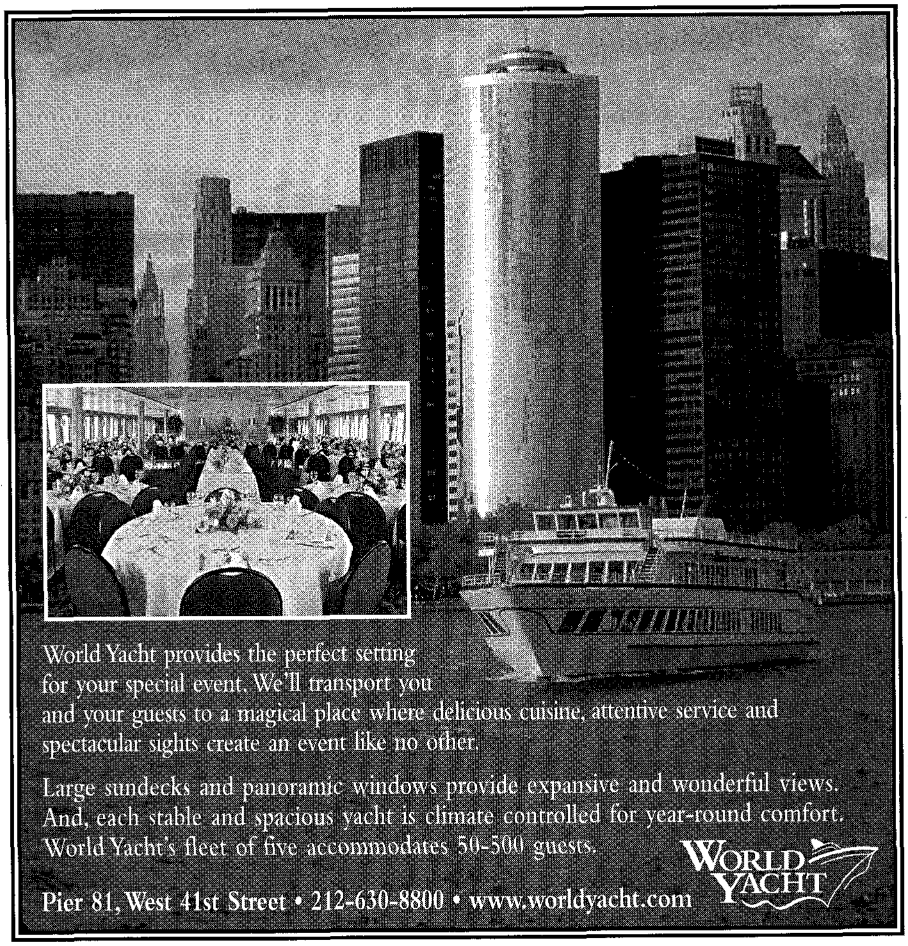
Consider your event planned

elegant Murray Hill fixture popular with insurance groups, publishers, and contractors. The split-level dining room can handle parties of 10 to 200. The food is no-nonsense Northern Italian, there is live entertainment nightly, the opera trio performs Saturdays, and the cigar-friendly bar is conducive to good business vibes. For special events, call Nancy or Peter at 653-0135.

LOFTY COMPANY

ABOVE
234 W. 42nd St.
642-2626

Take your business to a new level at Above, the sleek 21st floor restaurant in the Hilton Times Square. Adjoining Above on this sky-lobby level is the Pinnacle Bar, which will gladly launch your guests with its specialty, a Pinacle Blue Martini. There are three private rooms, two of which have smashing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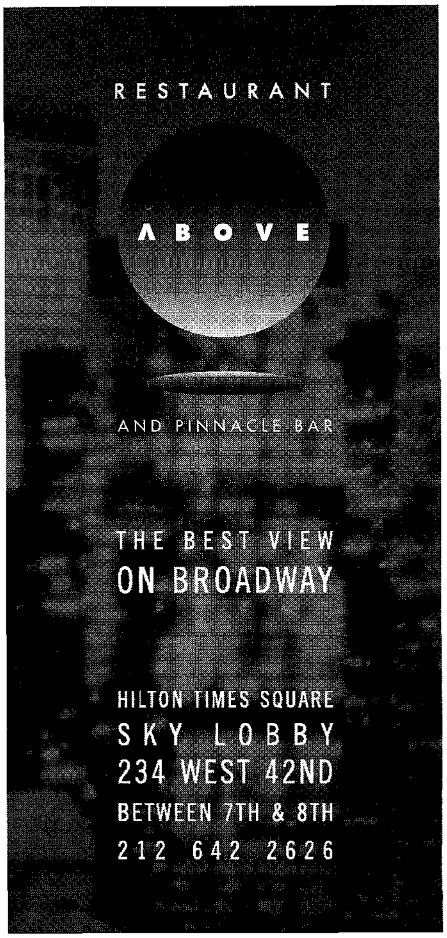
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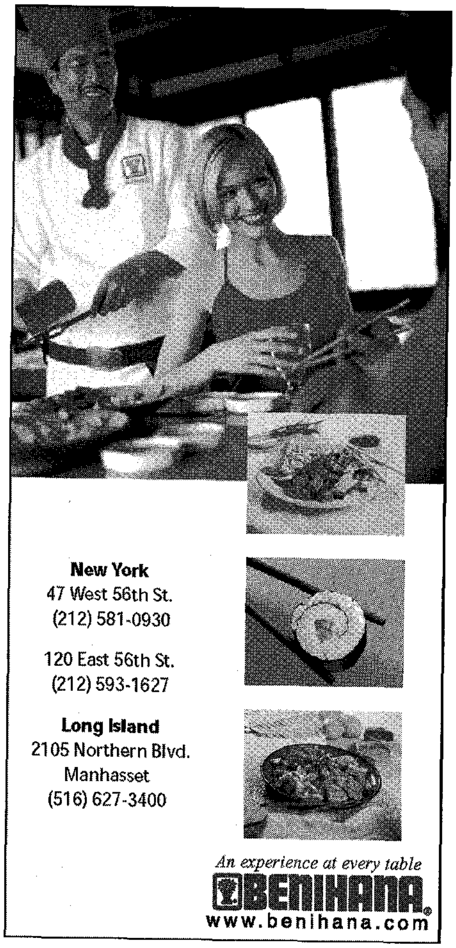
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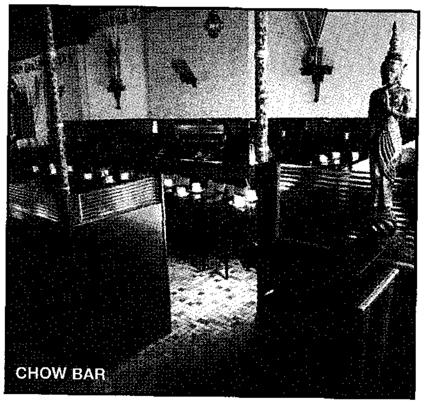
Times Square views, right out of Gotham City. Here in the heart of Broadway, Above does a brisk pre-theater business; later on, you'll rub elbows with actorly types dropping in for after-work cocktails.



ASIAN PERSUASION

CHOW BAR
230 W. Fourth St.
633-2212

Loosen your tie and head downtown to Chow Bar, a cool and tasty Village fixture just off Seventh Avenue. "We play good tunes, a lot of groove," says co-owner Bob Gaines. Chef Peter Klein turns out an Asian mélange that fuses Chinese, Japanese, Thai, and Indonesian flavors. A toothsome appetizer is crackling calamari salad, and main courses include pan-fried giant prawns in a curry sauce and Szechuan steak frites. The staff will prepare party and group menus for 12 or more. Try the sidewalk cafe and pick from the house's many chilled sakes.

HIBACHI HEAVEN

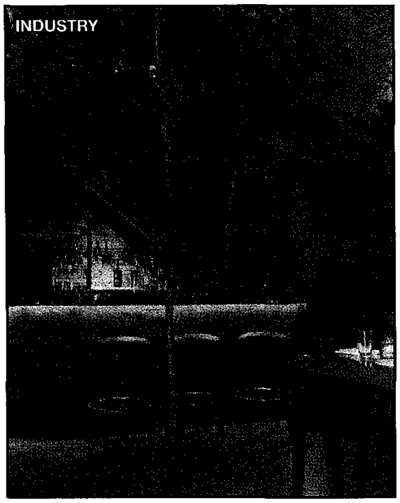
BENIHANA
120 E. 56th St.; 593-1627
47 W. 56th St.; 581-0930
www.benihana.com

There's always a celebratory air at New York's two Benihana locations. Founder Rocky Aoki launched the empire on the streets of New York in 1964 and corporate customers have become a key part of the business. The West Side Benihana has a private space available for any size gathering. Toast a business deal around an eight-seat hibachi table, as your personal chef slices and dices. Steak, chicken, seafood, fresh vegetables–it all goes down smoothly with a chilled Sapporo or tumbler of sake.

INDUSTRIAL STRENGTH

INDUSTRY (FOOD)
509 E. 6th St.
777-5920
www.industryfood.com

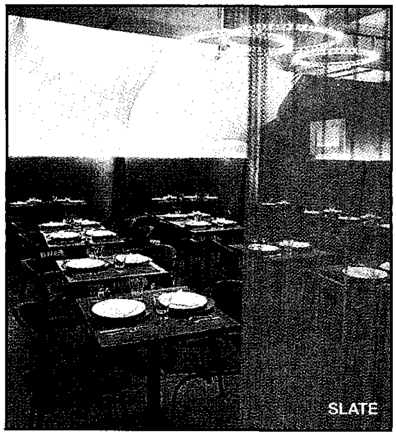
Corporate types love to escape to the hip new East Village hangout, industry (food). Co-owners Alex Freij and Chris Eddy have achieved a sexy, eye-catching versatility in the two-floor restaurant. industry opens for dinner at 6 p.m. and the two bars pulse until 4 a.m. Live trees fill the lower atrium and the adjoining Leather Room has walls of black leather and suede patchwork made from a wallet factory in India. The entire venue seats 110 for dinner with a capacity of 300 for events. Freij calls the food innovative American, and the drinks are that too–coconut Cosmos, watermelon martinis, and the like.



CLEAN SLATE

SLATE
54 W. 21st St.
989-0096
www.slate-ny.com

You will rack up big points when you book a night at Slate, the sleek Chelsea restaurant, bar, and billiards club. The two spacious floors are connected by a glass staircase in the shape of a billiards triangle. This sublimely reincarnated pool hall has walls and floors of the very slate (hence the name) that underlies the pool tables. Elena Zazanis, special events manager, will arrange a wide variety of corporate events. Break into groups and have a tournament, book a billiards pro to



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Union Pacific
New American

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For Union Pacific, call Jeff Rosenthal
212 995-8500

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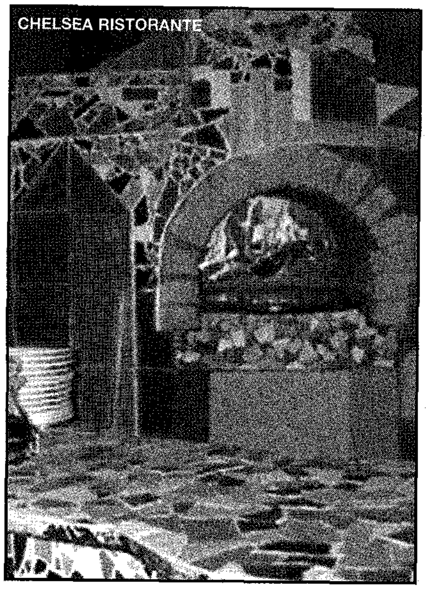
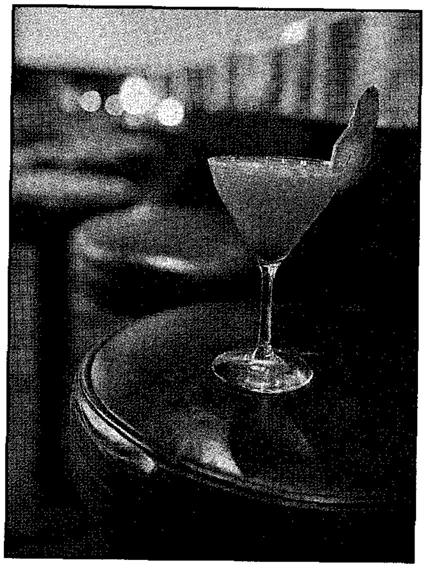
ARTFUL ESCAPE

CHELSEA RISTORANTE
108 Eighth Ave.
924-7786
www.chelsear.com

Melt neatly into the Chelsea art scene when you book time at Chelsea Ristorante. Take a table or rent the whole place; it seats 75 for lunch or dinner, or will hold 110 for special buffet parties. Or vacate the office in the afternoon and celebrate from 3 to 6 p.m.. The food is earthy authentic Italian, the atmosphere festive and the decor with frescoes and bright Mediterranean tiles. The centerpiece wood-burning oven turns out small thin pizzas but also entrees like galletto, the well-herbed Italian version of Cornish game hen. Another house winner is the Italian artichoke appetizer. The wine list is deep and affordable.


CHELSEA RISTORANTE

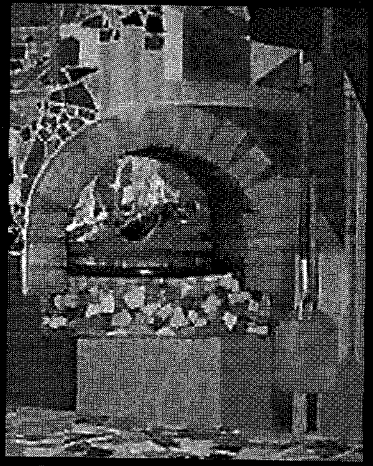

KENNETH CHEN

ROAD TO ZANZIBAR

ZANZIBAR
645 Ninth Ave. at 45th Street
957-9197
www.zanzibarnyc.com

Get away to the African tropical paradise that is Zanzibar, an upbeat evocation of that Indian Ocean outpost. Warm up in the glowing front barroom with its huge photo of a Zanzibar tortoise and its many fresh-fruit margaritas served in pitchers. Eat small sharing portions or hearty Italian/island dishes. Groups can book any or all of the space in the dining room and two lounges in back, which hold upwards of 200.

ZANZIBAR


"Delicious & affordable... Tuscan treasure...with signature artichokes that bring tears to your eyes." Zagat 2002

"Generous portions of excellent food...attentive service..." Zagat 2001

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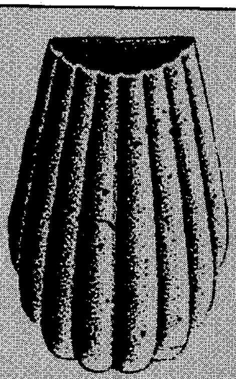
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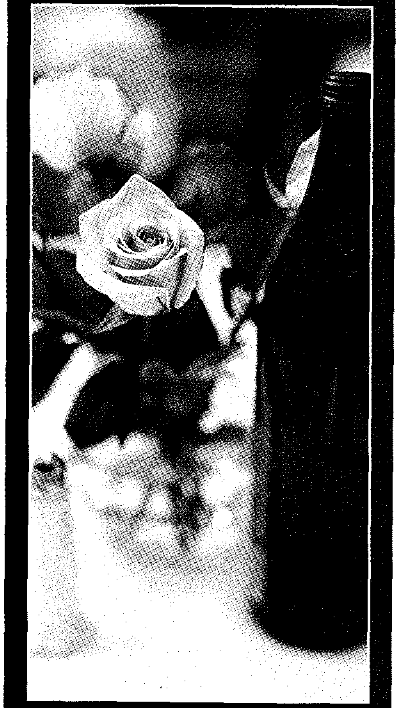

KENNETH CHEN

SAVE THE DATE
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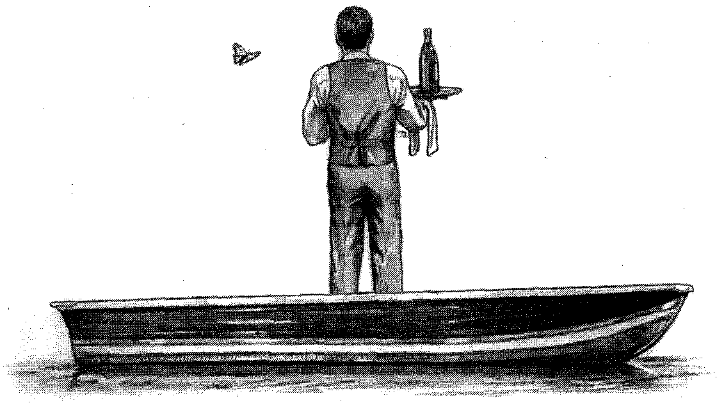

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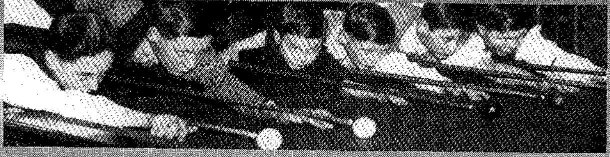

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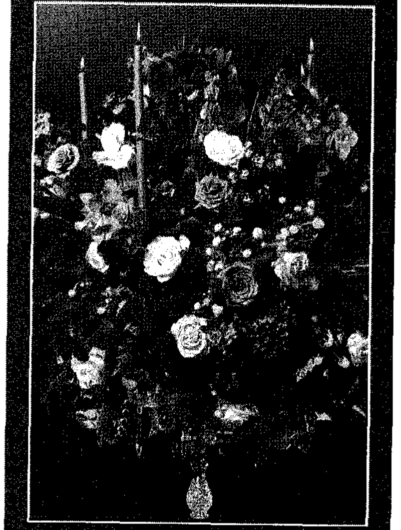

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Edited by Ben Kaplan

NEW THIS WEEK

Amy's Orgasm
A liberated female self-help guru (writer-director Julie Davis) who claims women don't need men to be "complete" falls madly for a Howard Stern–style shock jock (Nick Chinlund). Potentially controversial setup is undone by humdrum dialogue and bland direction that feels like a *Sex and the City* audition. (1 hr. 27 mins.; NR) • Opens 8/23.

★ Comedian
A Jerry Seinfeld concert film, including documentary footage shot offstage. (1 hr. 40 mins.; NR) • Opens 8/30.

★ Corpus Callosum
Avant-garde legend Michael Snow (*Wavelength*) looks at gaudy home spaces and blasé office areas, using digital technology to create a world in which nothing is permanent, people are tied into knots, and strange things shoot out of walls. Surprisingly funny given its nonnarrative, decidedly experimental nature. (1 hr. 33 mins.; NR) • Opens 8/28.

Feardotcom
Stephen Dorff investigates a Website after four New Yorkers die only days after logging on. Directed by William (*House on Haunted Hill*) Malone. (1 hr. 23 mins.; R) • Opens 8/30.

★ How I Killed My Father
See Rainer, page 166. (1 hr. 40 mins.; NR) • Opens 8/23.

The Isle
Austere Korean drama about a mysterious, troubled man who rents a fishing hut from an equally mysterious woman, only to be swept up in a tempestuous relationship. Intermittently shocking and contemplative film is decidedly not for everyone but fascinating nonetheless—despite going a bit overboard with the obvious fish-equals-human metaphors. (1 hr. 29 mins.; NR) • Opens 8/23.

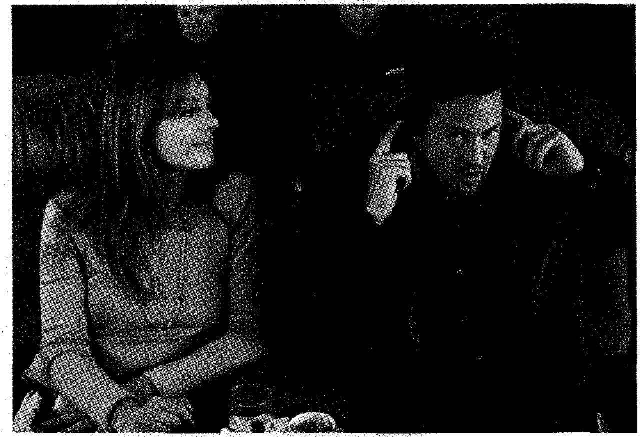
Little Secrets
The very busy 15-year-old Evan Rachel Wood, who also appears in *Simone*, stars as a neighborhood gossip in this family film directed by Blair Treu. With Vivica A. Fox. (1 hr. 36 mins.; PG) • Opens 8/23.

Love and a Bullet
A tough-guy hit man from the hood (rapper Anthony "Treach" Criss) reassesses his life when he realizes his next victim is his boss's beautiful, innocent girlfriend (Kent Masters King). Don't look here for originality: Predictable plot, combined with random violence and a charismatic lead, may appeal to some. (1 hr. 40 mins.; R) • Opens 8/30.

★ Mad Love
Vicente Aranda's vivid, compelling film tells the story of Joan of Castile (Pilar López de Ayala), the daughter of King Ferdinand and Queen Isabella, whose love for her husband, Philip, the archduke of Austria (Daniele Liotti), transformed her into Joan the Mad. In Spanish, with English subtitles. (See box.) (1 hr. 57 mins.; R) • Opens 8/30.

Satin Rouge
An erotic story, set in a belly-dancing parlor, about a new widow (Hiam Abbass) and her rebellious teenage daughter (Hend El Fahem). Written and directed by Raja Amari. In Arabic, with English subtitles. (1 hr. 31 mins.; NR) • Opens 8/23.

Serving Sara
In Reginald (*Boomerang*, *The Ladies Man*) Hudlin's film, Matthew Perry delivers legal bad news to Elizabeth Hurley: Her corrupt business partner is leaving her broke. Together, they decide to fight back. (1 hr. 40 mins.; PG-13) • Opens 8/23.



YOUR FRIEND AND NEIGHBOR: Elizabeth Hurley and Matthew Perry in *Serving Sara*.

★ Simone
See Rainer, page 166. (1 hr. 57 mins.; PG-13) • Opens 8/23.

Slap Her . . . She's French
A foreign-exchange student (Piper Perabo) comes to Texas, disrupting the life of the homecoming queen (Jane McGregor). Directed by *thirtysomething*'s Melanie Mayron. (1 hr. 33 mins.; PG-13) • Opens 8/30.

Undisputed
By-the-numbers macho flick from director Walter Hill (*48 Hrs.*, *The Long Riders*) has cocky champion boxer (Ving Rhames) landing behind bars, mixing it up with prison champ Wesley Snipes. Dearth of characterization kneecaps the story in advance, though fans of boxing should lap up the inevitable final fight. Nobody will mistake it for *Raging Bull*. (See box.) (1 hr. 30 mins.; R) • Opens 8/23.

REVIEWS BY BILGE EBIRI

Now Playing

The Adventures of Pluto Nash
The mob is after Eddie Murphy in this film about a nightclub owner who refuses to sell his lucrative juice joint on the moon. With Rosario Dawson. (1 hr. 31 mins.; PG-13) • 1; 11; 15; 16; 17; 23; 32; 34; 39; 40; 41; 43; 44; 45; 48; 50; 51; 52; 53; 54; 55; 56; 57; 59; 60; 61; 62; 64; 69; 70; 72; 73; 75.

All My Loved Ones
Seen through the eyes of a young boy, one of 600 Jewish children saved by Englishman Nicholas Winton (Rupert Graves, in a cameo), the well-intentioned drama can't escape awkward performances and the episodic, predictable nature of its story. (1 hr. 33 mins.; NR) • 8.

Austin Powers in Goldmember
Mike Myers is still a very funny man, but his Austin Powers doesn't get enough screen time in this third installment of the spoofy hit series. The film is basically a variety show for people who love potty jokes. Michael Caine is terrific as Austin's spymaster dad in a too-brief cameo. (Rainer; 7/29/02) (1 hr. 22 mins.; PG-13) • 1; 7; 14; 15; 16; 17; 31; 32; 36; 40; 42; 43; 44; 45; 49; 50; 52; 53; 55; 56; 59; 61; 62; 66; 68; 70; 71; 72; 73; 74; 75.

Blood Work
Clint Eastwood directed and stars in this crime thriller as a retired FBI profiler who is given a heart transplant only to find himself on the trail of the killer of the woman whose heart he possesses. Eastwood plays this baroque premise straight—even when the murdered woman's sister ends up romancing the profiler. At least Eastwood doesn't deny the effects of aging on his action-hero persona; he has a touching frailty in the role. Jeff Daniels and Anjelica Huston have fine supporting turns. (Rainer; 8/19/02) (1 hr. 32 mins.; R) • 1; 11; 12; 15; 16; 17; 20; 32; 42; 43; 45; 50; 52; 53; 54; 56; 57; 59; 61; 62; 69; 70; 71; 72; 73; 75.

★ Blue Crush
Don't let the *Baywatch*-style ads fool you: This bold, kinetic melodrama about a Hawaiian surfer girl (Kate Bosworth) trying to compete in a big tournament is actually a tough, well-acted, gorgeous dive into a fascinating subculture. The reason Hollywood still exists. (1 hr. 34 mins.; PG-13) • 1; 11; 13; 15; 16; 23; 29; 30; 40; 42; 43; 44; 45; 50; 51; 52; 53; 55; 56; 59; 61; 62; 64; 69; 70; 71; 72; 73; 74; 75.

The Bourne Identity
Doug Liman directed this okay thriller about a CIA spy-assassin, played by Matt Damon. (Rainer; 6/24/02) (1 hr. 53 mins.; PG-13) • 16; 17; 58.

The Château
Two young, ignorant Americans, one white (Paul Rudd), one black (Romany Malco), inherit a huge French château, along with its staff, leading to predictable cultural complications. (1 hr. 31 mins.; NR) • 3; 38.

The Country Bears
Tepid, family-friendly trifle, based on a Disneyworld attraction, about a band of country-music-singing bears. (1 hr. 28 mins.; G) • 58; 72; 73.

The Decalogue
Krzysztok Kieslowski's ten-part mini-series, each episode cheekily based on one of the Ten Commandments. (1 hr. 50 mins.; NR) • 38.

★ The Fast Runner
A nearly three-hour Inuit movie, directed by Zacharias Kunuk. Heavy going, but it has at least one sequence—a naked man fleeing his attackers over spring sea ice—that is terrifyingly beautiful. (Rainer; 6/5/02) (2 hrs. 52 mins.; NR) • 6.

Full Frontal
Steven Soderbergh's super-low-budget movie is about interlocking relationships, and the cast includes Julia Roberts, Blair Underwood, Catherine Keener, and David Duchovny. Some of it is sporty, but the incessant camera pyrotechnics are a distraction from what is essentially a routine interfamilial roundelay. (Rainer; 8/12/02) (1 hr. 41 mins.; R) • 2; 12; 17; 18; 27; 42; 46.

The Good Girl
Jennifer Aniston gives a surprising, darkly comic performance as a bored, married retail clerk who strikes up an affair with a brooding co-worker (Jake Gyllenhaal). Director Miguel Arteta's bewitching, moody comedy

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 196.**

PHOTOGRAPH BY KIMBERLY WRIGHT.

about dead-end suburban lives manages to make its mundane world mysteriously gorgeous. Co-starring John C. Reilly. (1 hr. 34 mins.; R) • 2; 12; 17; 28; 35.

Halloween: Resurrection
Way too little, way too late. (1 hr. 31 mins.; R) • 23; 43; 61.

★ I Am Trying to Break Your Heart
Fascinating documentary about the recording of Wilco's latest album, and the attendant (not to mention unexpected) emotional and financial infighting and backbiting that came with it. (1 hr. 32 mins.; NR) • 4.

★ I'm Going Home
An aging actor (Michel Piccoli) tries to continue with his life and work after the sudden death of most of his family in veteran Portuguese director Manoel de Oliveira's elliptical portrait of remembrance. (1 hr. 59 mins.; PG-13) • 5.

★ The Kid Stays in the Picture
A florid, captivating documentary by Nanette Burstein and Brett Morgen about Hollywood producer Robert Evans, who narrates. Evans's life, shown mostly in archival clips, comes across like an Evans movie, and the film makes you sentimental for a species of Hollywood rot that doesn't seem to exist anymore. (Rainer; 7/29/02) (1 hr. 33 mins.; R) • 2; 18; 23; 38; 46; 63.

★ K-19: The Widowmaker
Kathryn Bigelow is a first-rate technician, and this movie about an errant Soviet nuclear sub is in some ways comparable to *Das Boot* and *U-571* in the best-submarine-movie sweepstakes. Harrison Ford and Liam Neeson play dueling Russian officers. (Rainer; 7/29/02) (1 hr. 39 mins.; PG-13) • 23; 56; 58; 73.

Lan Yu
Director Stanley Kwan's tale of the devoted but troubled homosexual relationship between a naïve young man (Liu Ye) and an older trader (Jun Hu) in eighties and nineties Beijing has visual imagination to spare but feels too antiseptic to really hit home. In Mandarin, with English subtitles. (1 hr. 26 mins.; NR) • 8.

★ Late Marriage
A marvelous Israeli film from writer-director Dover Kosashvili about a bachelor who has a forbidden affair with a slightly older Moroccan divorcée. (Rainer; 5/27/02) (1 hr. 40 mins.; NR) • 4; 65.

Like Mike
Youngsta rapper Lil' Bow Wow stars in this mindless fluff that could easily be an NBA commercial. (1 hr. 33 mins.; PG) • 17; 43; 61.

★ Lilo & Stitch
Disney's lovely, funny animated feature is rendered the old-fashioned way, without extensive use of computers. It's about a little Hawaiian girl and the rascally alien she adopts. They bond through their love of Elvis standards. (Rainer; 7/8/02) (1 hr. 29 mins.; PG) • 23; 58; 62; 73.

Lovely & Amazing
Three very different sisters have to deal with one another's problems when Mom (Brenda Blethyn) goes for a hospital stay. Episodic, uneven tale features good performances but little dramatic weight. (1 hr. 29 mins.; R) • 3; 17; 20; 33; 63.

Martin Lawrence: RunTelDat
The comedy star performs his stand-up routine, focusing on intimate issues, but there's little doubt that his material lacks its original edge. (1 hr. 11 mins.; R) • 1; 11; 15; 16; 23; 32; 39; 40; 41; 43; 44; 45; 48; 50; 52; 54; 55; 56; 58; 59; 61; 68; 73.

The Master of Disguise
Star Dana Carvey actually co-wrote this silly story about the descendant of a long line of masters of disguise who must gain mastery of the family trade in order to rescue his father. A bewildering, humiliating mess. (1 hr. 36 mins.; PG) • 11; 17; 43; 45; 50; 52; 56; 58; 61; 62; 67; 69; 72; 73; 75.

★ Men in Black 2
A knockoff sequel to the original, and mostly as enjoyable. Will Smith and Tommy Lee Jones are the Ray-Banned team out to save the planet. (Rainer; 7/8/02) (2 hrs. 7 mins.; PG-13) • 17; 43; 69.

Merci Pour le Chocolat
Delicate, absorbing thriller from French New Wave legend Claude Chabrol about a young woman (Anna Mouglalis) who suspects she may have been switched at birth and finds the acclaimed pianist (Jacques Dutronc) who might be her father. (1 hr. 39 mins.; NR) • 4.

★ Metropolis
Fritz Lang's great, loony visionary sci-fi epic is longer and better-looking in this newly restored incarnation than any of its predecessors. You've seen the rest; now see the best. (Rainer; 7/22/02) (2 hrs. 4 mins.; NR) • 8; 22; 63.

★ Me Without You
Two best friends (Michelle Williams and Anna Friel) living in England over three decades cope with the confusions of adolescence, followed by the frustrations of adulthood. Lovingly stylized, atmospheric, and hypnotic. (1 hr. 47 mins.; R) • 3.

★ Minority Report
Steven Spielberg's visionary sci-fi movie, starring Tom Cruise as a futuristic cop in a world where murders can be predicted in advance, has a bleached-out look that practically singes your eyeballs. However, it's a chilly experience, a futuro film noir that takes itself too seriously. (Rainer; 7/8/02) (2 hrs. 10 mins.; PG-13) • 11; 17; 29.

★ Monsoon Wedding
Mira Nair's giddy movie about the preparations for an arranged marriage in New Delhi is an entertaining pastiche of Bombay movie-musical nuttiness and *Father of the Bride*. (Rainer; 3/4/02) (1 hr. 53 mins.; R) • 9.

Mostly Martha
An obsessive chef (Martina Gedeck) finds her life unraveling when her young niece moves in and an Italian (Sergio Castellito) takes over her restaurant's kitchen. The film gains power and charm thanks to Gedeck's nuanced performance and Castellito's always-welcome charismatic presence. (1 hr. 47 mins.; PG) • 2; 26.

Mr. Deeds
Adam Sandler stars in this wan, loosely reworked updating of Frank Capra's *Mr. Deeds Goes to Town*. (Rainer; 6/17/02) (1 hr. 37 mins.; PG-13) • 25.

My Big Fat Greek Wedding
Innocuous comedy about the thirtysomething Toula, who is getting too old to marry, at least by her Greek family's standards. When a decidedly un-Greek Mr. Right (John Corbett) enters her life, things get even worse. (1 hr. 59 mins.; PG) • 1; 3; 12; 15; 16; 17; 29; 30; 42; 47; 49; 56; 62; 63; 64; 65; 71; 72; 75.

My Wife Is an Actress
Writer-director Yvan Attal also stars in his directorial debut, playing a sportswriter obsessed with his movie-star wife's fidelity. In French, with English subtitles. (1 hr. 33 mins.; R) • 3; 38; 63.

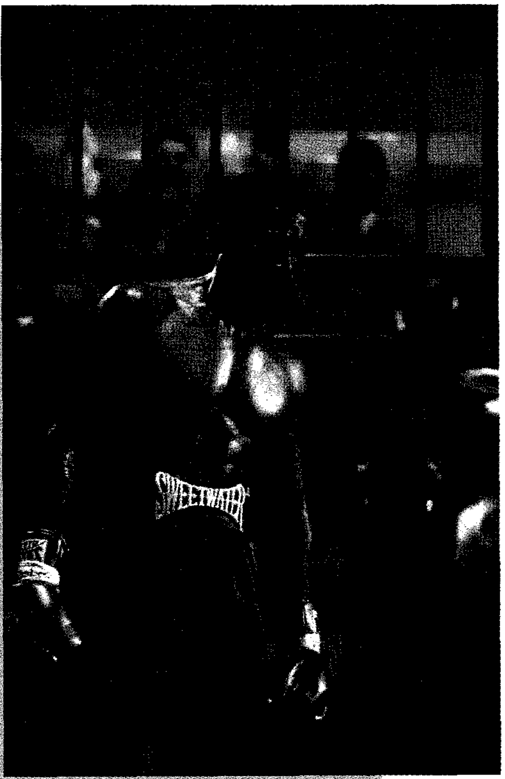
★ The Piano Teacher
Michael Haneke's movie isn't likable, but he has a genuine gift for cauterizing experience onscreen. (Rainer; 4/8/02) (2 hrs. 10 mins.; NR) • 4.

Possession
Neil LaBute's movie of the celebrated A. S. Byatt novel is prim and pallid. It's about an American scholar of Victorian poetry in England (Aaron Eckhart) who teams with a brittle British academic (Gwyneth Paltrow) in tracking down clues that reveal a hitherto unknown romance between two Victorian poets, played by Jeremy Northam and Jennifer Ehle. The two pairings are intended to be parallel love stories, demonstrating that the Victorians, for all their repressions, are closer to passion than overintellectual modern-day types. It's all rather schematic. Northam and Ehle are fine; Eckhart and Paltrow never get a rhythm going, perhaps because they're playing conceits instead of characters. (Rainer; 8/19/02) (1 hr. 43 mins.; PG-13)

Spotlight

Hit Movie

"Pain, pain, and more pain" is how **Wesley Snipes** describes his training sessions with Lennox Lewis's coach, Emanuel Steward, to prepare for *Undisputed*, Walter (*48 Hrs.*) Hill's film about a prison-boxing champ (Snipes, pictured) who battles an incarcerated heavyweight pro (Ving Rhames). "This was Walter's dream, to make a boxing picture with actors who looked like they could fight. No stuntmen—everything you see is real." It's a far cry from Snipes's days playing sensitive guys in Spike Lee's *Mo' Better Blues* and *Jungle Fever*, but it's reminiscent of his icy portrayal of drug lord Nino Brown in *New Jack City*, which was filmed across the river from his home. "I'm from the South Bronx," the 40-year-old graduate of the School of Performing Arts says. "*New Jack* is the film that took me to California—that's the one that got me into action films." Those films, like *Demolition Man* and *Rising Sun*, led to *Blade*, a Marvel-comic adaptation about a grisly vampire hunter that became a $150 million smash. "When it comes to doing those films now, I'm deferred to," Snipes says. But he also realizes that he can't battle evil forever. "I'm preparing for those years when I'm not the leading man," he says. "That's why I chose to play the quieter fighter. I've played the hothead, the big shot. I'm looking forward to becoming a character actor—I flex my muscles, of course, but here I flex my acting muscles too." Opens August 23. B.K.



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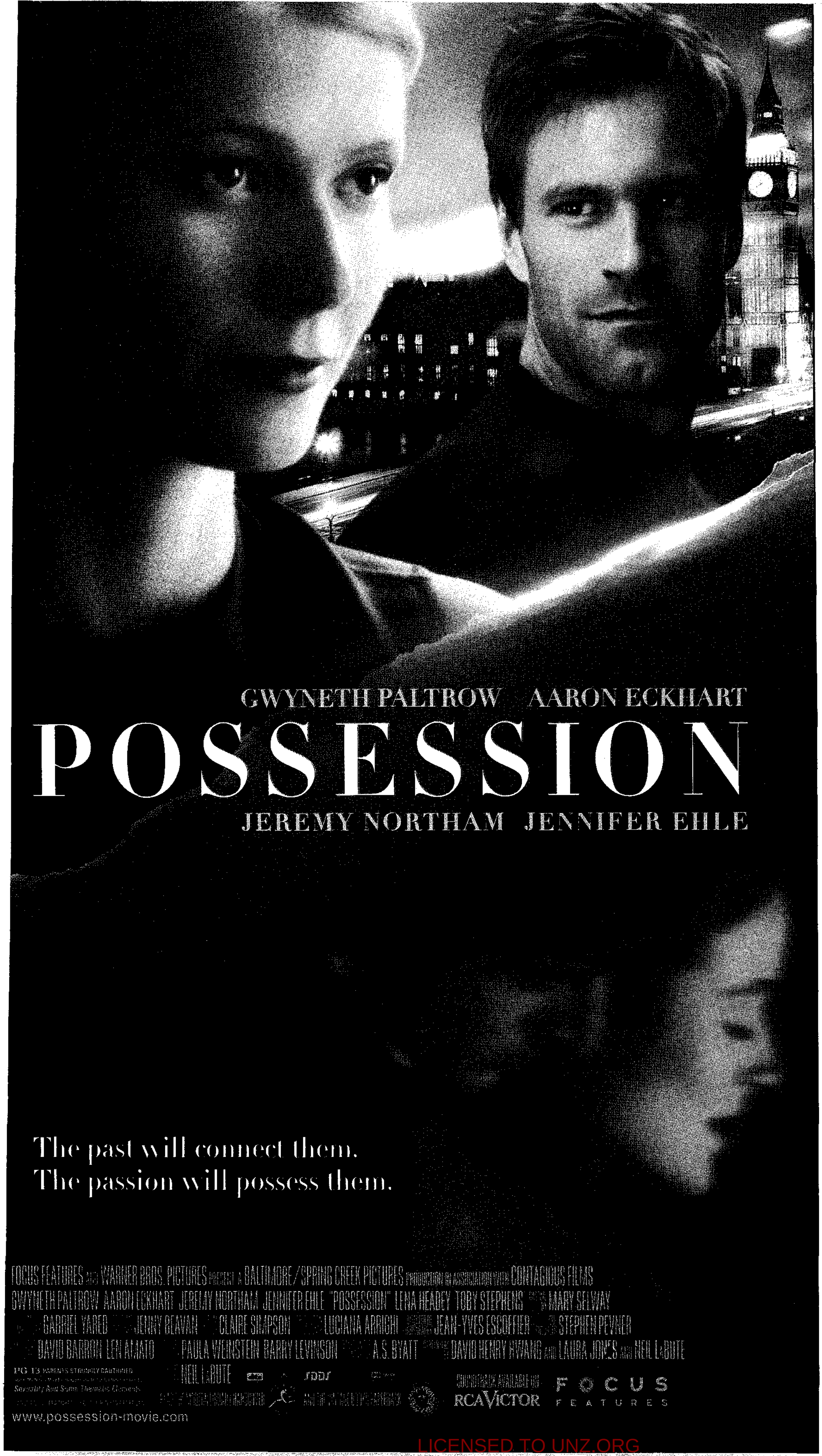
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• 1; 11; 12; 15; 16; 17; 27; 29; 42; 46; 49; 53; 62; 75.

★ Read My Lips
Writer-director Jacques Audiard's crime thriller is about an ex-con (Vincent Cassell) who teams with a lovelorn secretary (Emmanuelle Devos) who is near-deaf and is an expert at reading lips—an invaluable talent for the heist they pull off. Devos is compelling. In French, with English subtitles. (Rainer; 7/15/02) (1 hr. 55 mins.; NR) • 3; 63.

★ Road to Perdition
As Michael Sullivan, Tom Hanks gives a powerful, uncharacteristically reined-in performance as a Chicago hit man for the Irish mob during the Depression in this glum, portentous drama directed by Sam Mendes, his first film since *American Beauty*. Paul Newman plays (expertly) the mob boss who has been like a father to Michael. Inevitably, they are fated to square off against each other. The mythic and the sentimental here make for a strange and not always satisfying mix. Jude Law, with rotted teeth and thinned hair, has a supporting role as a crime-scene photographer–hit man. (Rainer; 7/15/02) (1 hr. 59 mins.; R) • 1; 7; 14; 15; 23; 29; 32; 42; 43; 50; 53; 56; 59; 70; 72; 73; 75.

Scarlet Diva
Italian movie star Asia Argento directed and stars in this portrait of an international celebrity whose drug-fueled, high-intensity lifestyle brings her despair. High sleaze factor partially masks the film's shallowness, but the rather unpleasant lead character will test many viewers. (1 hr. 31 mins.; NR) • 4.

★ Secret Ballot
A listless soldier (Cyrus Abidi) and an idealistic female election official (Nassim Abdi) travel through a remote Iranian island, collecting its citizens' ballots. Director Babak Payami's meditative comedy isn't so much a laugh riot as a sober, sumptuous discourse on human relations. (1 hr. 45 mins.; G) • 8.

Sex and Lucía
Spanish filmmaker Julio Medem's tale about a Madrid waitress (Paz Vega) retreating to a mysterious island to recall her love affair with a now-dead boyfriend (Tristan Ulloa) is a lush, feverish kaleidoscope of elemental imagery, explicit sex, heightened emotions, and narrative confusion. In Spanish, with English subtitles. (2 hrs. 8 mins.; NR) • 6.

Signs
M. Night Shyamalan's new movie is a ponderous and portentous exercise in religioso sci-fi with occasional, and welcome, overtones of humor. Mel Gibson stolidly plays an Episcopal priest who has given up the faith following his wife's untimely death. Then the corn fields behind his homestead become mysteriously imprinted with circle designs, and before you know it, UFOs are on their way. All this is meant to lead up to the moment when the priest recovers his faith, but Shyamalan has boxed himself into a corner—as in his last two films, *The Sixth Sense* and *Unbreakable,* he is obligated to give the audience an end-game switcheroo. Joaquin Phoenix co-stars as the priest's brother. (Rainer; 8/12/02) (1 hr. 22 mins.; PG-13) • 1; 11; 12; 15; 16; 18; 23; 24; 27; 37; 40; 42; 43; 44; 45; 49; 50; 51; 52; 53; 56; 57; 59; 61; 62; 64; 66; 69; 70; 71; 72; 73; 74; 75.

★ Spy Kids 2
Carmen (Alexa Vega) and Juni (Daryl Sabara), the novice child agents of the original *Spy Kids,* go to a mysterious island, only to encounter a mad scientist (Steve Buscemi) and his wacky creations. Innovative, fun sequel, bursting with gadgets and monsters, is not so much an attempt to tell a story as an homage to the great fantasy films of the past. (1 hr. 40 mins.; PG) • 1; 11; 13; 15; 16; 17; 27; 34; 36; 39; 40; 43; 44; 45; 48; 49; 50; 52; 53; 56; 57; 59; 60; 61; 62; 64; 66; 67; 69; 71; 72; 73; 74; 75.

★ Star Wars: Episode II—Attack of the Clones
Much better than the previous *Star Wars* installment, *The Phantom Menace,* though not up to the first two, *Star Wars* and *The Empire Strikes Back.* (Rainer; 5/20/02) (2 hrs. 12 mins.; PG) • 17.

Stripped
Ex-dancer Jill Morley directed this moving documentary about the real lives of the women who take it all off. (1 hr. 15 mins.; R) • 9.

★ Stuart Little 2
Stuart Little, the lovable mouse voiced by Michael J. Fox, falls in love with a bird (voiced by Melanie Griffith), then comes to her rescue in Rob Minkoff's live-action and CGI sequel to his 1999 smash. Also starring Nathan Lane. (1 hr. 25 mins.; PG) • 25; 40; 43; 44; 45; 52; 58; 59; 61; 69.

Festival

Rhythm Nations

This week, music is the star of two film festivals: **Catch a Fire: Caribbean Diaspora Films** at BAM and **The Masters of American Music** at Anthology Film Archives. "Catch a Fire," held in conjunction with Brooklyn's West Indian Day Parade, includes seven very different films—from Stephanie Black's smart documentary *Life + Debt,* about globalization's crippling impact on working-class Jamaica, to *The Harder They Come,* Perry Henzell's cultish 1972 drama starring Jimmy Cliff (pictured) as a reggae singer-cum-stickup kid (Henzell will also appear in a Q&A; series opens August 29). Meanwhile, in lower Manhattan, Anthology's twelve-film series features jazz and rhythm-and-blues documentaries about legends like Charlie Parker, Billie Holiday, Thelonious Monk, and Louis Armstrong, who appears in newly discovered footage of a Chicago nightclub performance in 1935. Series opens August 24. (See "Museums, Societies, Etc.")

Sunshine State
A pokey intergenerational drama about two racially divided communities on Plantation Island in modern-day Florida. Best in the cast is Edie Falco, playing the itchy, dissatisfied owner of a motel and coffee shop. (Rainer; 6/24/02) (2 hrs. 21 mins.; PG-13) • 11; 34; 38.

★ Tadpole
Fun, frivolous Sundance award winner about a precocious 15-year-old (Aaron Stanford) who is in love with his stepmother (Sigourney Weaver) and winds up having an affair with her best friend (Bebe Neuwirth). Technically rough, albeit by design, but packed with some of the year's best performances. (1 hr. 58 mins.; PG-13) • 1; 6; 12; 19; 38; 49; 53; 58; 75.

★ 24 Hour Party People
Michael Winterbottom's movie about the punk-rave culture that extended from the late seventies to the early nineties in Manchester is one of the sharpest and most enjoyable of all movies about the music business. Steve Coogan stars. (Rainer; 8/19/02) (1 hr. 50 mins.; R) • 6.

XXX
Vin Diesel plays an extreme-sports-lovin' rogue enlisted by the government to infiltrate a dangerous group of psychotic Russian anarchists in this MTV-friendly attempt to redefine the secret-agent genre for the skate-punk set. Just the barest hint of plausibility might have helped—instead, it makes *Goldmember* look like *The Third Man.* Co-starring Samuel L. Jackson. (1 hr. 50 mins.; PG-13) • 1; 7; 14; 15; 16; 17; 29; 32; 37; 39; 40; 41; 43; 44; 45; 50; 52; 55; 56; 57; 59; 60; 61; 62; 64; 68; 70; 71; 72; 73; 74; 75.

★ Y Tu Mamá También
Two teenage Mexican boys, played marvelously well by Gael García Bernal and Diego Luna, set out for the beach with the disaffected wife of a cousin of theirs, played by Maribel Verdú as a mixture of slut and angel of mercy. (Rainer; 3/18/02) (1 hr. 45 mins.; NR) • 6.

Manhattan

Below 14th Street

1. Battery Park City Cinema
102 North End Ave. (212-945-3418) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; Blue Crush; Martin Lawrence: RunTelDat; My Big Fat Greek Wedding; Possession; Road to Perdition; Signs; Spy Kids 2; Tadpole; XXX

2. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Full Frontal; The Good Girl; The Kid Stays in the Picture; Mostly Martha

3. CC Village East
189 Second Ave. (212-529-6799) • The Château; Enigma; Lovely & Amazing; Me Without You; My Big Fat Greek Wedding; My Wife Is an Actress; Read My Lips

4. Cinema Village
22 E. 12th St. (212-924-3363) • I Am Trying to Break Your Heart; Late Marriage; Merci Pour le Chocolat; The Piano Teacher; Scarlet Diva

5. Film Forum
209 W. Houston St. (212-727-8110) • I'm Going Home (see also "Museums, Societies, Etc.")

6. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • The Fast Runner; The Last Kiss; Sex and Lucía; Tadpole; 24 Hour Party People; Y Tu Mamá También (see also "Museums, Societies, Etc.")

7. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Austin Powers in Goldmember; Road to Perdition; XXX

8. Quad Cinema
34 W. 13th St. (212-255-8800) • All My Loved Ones; Lan Yu; Metropolis; Secret Ballot

9. The Screening Room
54 Varick St. (212-334-2100) • Monsoon Wedding; Stripped (see also "Museums, Societies, Etc.")

10. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300) • The Dangerous Lives of Al-

PHOTOGRAPH COURTESY OF BAM CINÉMATEK.

tar Boys; Ziggy Stardust and the Spiders From Mars (see also "Museums, Societies, Etc.")

11. UA Union Square
13th St. and Broadway (212-253-2225) • The Adventures of Pluto Nash; Blood Work; Blue Crush; Martin Lawrence: RunTelDat; The Master of Disguise; Minority Report; Possession; Signs; Spy Kids 2; Sunshine State

14th–41st Streets

12. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Blood Work; Full Frontal; The Good Girl; My Big Fat Greek Wedding; Possession; Signs; Tadpole

13. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Blue Crush; Spy Kids 2

14. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Austin Powers in Goldmember; Road to Perdition; XXX

15. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; Blue Crush; Martin Lawrence: RunTelDat; My Big Fat Greek Wedding; Possession; Road to Perdition; Signs; Spy Kids 2; XXX

16. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50-LOEWS#558) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; Blue Crush; The Bourne Identity; Martin Lawrence: RunTelDat; My Big Fat Greek Wedding; Possession; Signs; Spy Kids 2; XXX

42nd–60th Streets

17. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; The Bourne Identity; Full Frontal; The Good Girl; Like Mike; Lovely & Amazing; The Master of Disguise; Men in Black 2; Minority Report; My Big Fat Greek Wedding; Possession; Spy Kids 2; Star Wars: Episode II—Attack of the Clones; XXX

18. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Full Frontal; The Kid Stays in the Picture; Signs

19. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • Tadpole

20. CC Sutton
205 E. 57th St. (212-759-1411) • Blood Work; Lovely & Amazing

21. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • The Fast Runner

22. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Metropolis

23. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • The Adventures of Pluto Nash; Blue Crush; Halloween: Resurrection; K-19: The Widowmaker; The Kid Stays in the Picture; Lilo & Stitch; Martin Lawrence: RunTelDat; Road to Perdition; Signs

24. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • Signs

25. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • Mr. Deeds; Stuart Little 2; The Sum of All Fears

26. Paris Theatre
4 W. 58th St. (212-688-3800) • Mostly Martha

61st Street and Above, East Side

27. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Full Frontal; Possession; Signs; Spy Kids 2

28. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • The Good Girl

29. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Blue Crush; Minority Report; My Big Fat Greek Wedding; Possession; Road to Perdition; XXX

30. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Blue Crush; My Big Fat Greek Wedding

31. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Austin Powers in Goldmember

32. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; Martin Lawrence: RunTelDat; Road to Perdition; XXX

33. UA East
1629 First Ave., at 85th St. (212-249-5100) • Lovely & Amazing

34. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • The Adventures of Pluto Nash; Spy Kids 2; Sunshine State

61st Street and Above, West Side

35. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • The Good Girl

36. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Austin Powers in Goldmember; Spy Kids 2

37. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • Signs; XXX

38. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • The Château; The Decalogue; The Kid Stays in the Picture; My Wife Is an Actress; Sunshine State; Tadpole

39. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • The Adventures of Pluto Nash; Martin Lawrence: RunTelDat; Spy Kids 2; XXX

40. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blue Crush; Martin Lawrence: RunTelDat; Signs; Spy Kids 2; Stuart Little 2; XXX

41. Nova
3589 Broadway, nr. 147th St. (212-862-5728) • The Adventures of Pluto Nash; Martin Lawrence: RunTelDat; XXX

42. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Austin Powers in Goldmember; Blood Work; Blue Crush; Full Frontal; My Big Fat Greek Wedding; Possession; Road to Perdition; Signs; 24 Hour Party People

Bronx

43. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; Blue Crush; Halloween: Resurrection; Like Mike; Martin Lawrence: RunTelDat; The Master of Disguise; Men in Black 2; Road to Perdition; Signs; Spy Kids 2; Stuart Little 2; XXX

44. Concourse Plaza
214 E. 161st St. (718-588-8800) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blue Crush; Martin Lawrence: RunTelDat; Signs; Spy Kids 2; Stuart Little 2; XXX

45. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; Blue Crush; Martin Lawrence: RunTelDat; The Master of Disguise; Signs; Spy Kids 2; Stuart Little 2; XXX

Brooklyn

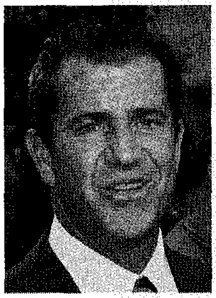
46. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Full Frontal; The Kid Stays in the Picture; Possession (see also "Museums, Societies, Etc.")

47. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • My Big Fat Greek Wedding; Who Is Cletis Tout?

48. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • The Adventures of Pluto Nash; Martin Lawrence: RunTelDat; Spy Kids 2

49. Cobble Hill Cinema
265 Court St. (718-596-9113) • Austin Powers in Goldmember; My Big Fat Greek Wedding; Possession; Signs; Spy Kids 2; Tadpole

BLADE RUNNER Terry Gilliam (*Brazil, Twelve Monkeys*), whose dream project, *Good Omens*, has been stalled by budget issues, is now in talks to direct *Scaramouche* for Warner Bros. The story, based on the 1921 novel by Rafael Sabatini, has already been adapted for the screen twice (in 1923 and 1952); it follows a French sword fighter as he slashes and seduces his way through the French Revolution.



THE PASSION ACCORDING TO MEL Mel Gibson is reportedly developing a Jesus Christ biopic, to be called *Passion*, at his production company, Icon. It's a film he's reportedly been interested in for years, and Gibson has recently been researching locations in Italy as well as meeting with clergymen. Gibson won't be donning the crown of thorns, though (surprising given his demonstrated fondness for period costumes); **Jim Caviezel** (*High Crimes, The Count of Monte Cristo*) is in talks to star.

CLASS ACTION Julia Stiles disclosed at the *Twelfth Night* after-party last week that she and *Spider-Man* sweetie **Kirsten Dunst** would be joining newlywed **Julia Roberts** in Wellesley, Massachusetts, and New York next month to shoot Revolution Studios' *Mona Lisa Smile*. The film, set in the fifties, focuses on the relationship between a free-spirited professor (Roberts) and her students at Wellesley College. **Mike Newell** (*Four Weddings and a Funeral*) directs.

TAG TEAM *Bomb the System*, an indie film about the New York graffiti scene, kicks off production in the city next month. NYU film grad **Adam Lough**, who's directed videos for rap acts like Dr. Octagon and MF Doom, makes his feature debut on the picture. **Gano Grills** (*Bamboozled*), **Kumar Pallana** (Pagoda in *The Royal Tenenbaums*), **Bonz Malone** (*Brooklyn Babylon*), and many of the subculture's most revered tag artists star as members of a revenge-seeking graffiti crew at war with the NYPD. SARA CARDACE

PHOTOGRAPHS BY ROBIN PLATZER/TWIN IMAGES.

50. Court Street 12
106 Court St. (718-246-7469) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; Blue Crush; Martin Lawrence: RunTelDat; The Master of Disguise; Road to Perdition; Signs; Spy Kids 2; XXX

51. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • The Adventures of Pluto Nash; Blue Crush; Signs

52. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; Blue Crush; Martin Lawrence: RunTelDat; The Master of Disguise; Signs; Spy Kids 2; Stuart Little 2; XXX

53. Pavilion
188 Prospect Park West (718-369-0838) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; Blue Crush; Possession; Road to Perdition; Signs; Spy Kids 2; Tadpole

54. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • The Adventures of Pluto Nash; Blood Work; Martin Lawrence: RunTelDat

55. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blue Crush; Martin Lawrence: RunTelDat; XXX

56. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9, at Belt Pkwy. (718-615-1700) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; Blue Crush; K-19: The Widowmaker; Martin Lawrence: RunTelDat; The Master of Disguise; My Big Fat Greek Wedding; Road to Perdition; Signs; Spy Kids 2; XXX

Queens

57. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • The Adventures of Pluto Nash; Blood Work; Signs; Spy Kids 2; XXX

58. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • The Bourne Identity; The Country Bears; K-19: The Widowmaker; Lilo & Stitch; Martin Lawrence: RunTelDat; The Master of Disguise; Stuart Little 2; Tadpole

59. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; Blue Crush; Martin Lawrence: RunTelDat; Road to Perdition; Signs; Spy Kids 2; Stuart Little 2; XXX

60. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • The Adventures of Pluto Nash; Spy Kids 2; XXX

61. Jamaica Multiplex Cinema
1 Jamaica Center, at Jamaica Ave. and Parsons Blvd. (718-291-9400) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; Blue Crush; Halloween: Resurrection; Like Mike; Martin Lawrence: RunTelDat; The Master of Disguise; Signs; Spy Kids 2; Stuart Little 2; XXX

62. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; Blue Crush; Lilo & Stitch; The Master of Disguise; My Big Fat Greek Wedding; Possession; Signs; Spy Kids 2; XXX

63. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • The Kid Stays in the Picture; Lovely & Amazing; Metropolis; My Big Fat Greek Wedding; My Wife Is an Actress; Read My Lips

64. Main Street Cinemas
72-66 Main St. (718-263-4828) • The Adventures of Pluto Nash; Blue Crush; My Big Fat Greek Wedding; Signs; Spy Kids 2; XXX

65. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Late Marriage; My Big Fat Greek Wedding

66. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Austin Powers in Goldmember; Signs; Spy Kids 2

67. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • The Master of Disguise; Spy Kids 2

68. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Austin Powers in Goldmember; Martin Lawrence: RunTelDat; XXX

69. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • The Adventures of Pluto Nash; Blood Work; Blue Crush; The Master of Disguise; Men in Black 2; Signs; Spy Kids 2; Stuart Little 2

70. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; Blue Crush; Road to Perdition; Signs; XXX

71. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Austin Powers in Goldmember; Blood Work; Blue Crush; My Big Fat Greek Wedding; Signs; Spy Kids 2; XXX

Staten Island

72. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; Blue Crush; The Country Bears; The Master of Disguise; My Big Fat Greek Wedding; Road to Perdition; Signs; Spy Kids 2; XXX

73. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; Blue Crush; The Country Bears; K-19: The Widowmaker; Lilo & Stitch; Martin Lawrence: RunTelDat; The Master of Disguise; Road to Perdition; Signs; Spy Kids 2; XXX

74. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Austin Powers in Goldmember; Blue Crush; Signs; Spy Kids 2; XXX

75. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; Blue Crush; The Master of Disguise; My Big Fat Greek Wedding; Possession; Road to Perdition; Signs; Spy Kids 2; Tadpole; XXX

Museums, Societies, Etc.

76. American Museum of the Moving Image
36-01 35th Ave., Astoria (718-784-0077); $8.50. • "Carnal Knowledge: The Sexual Revolution on Film, 1967–1972." 8/24: *Women in Love* (1969); *Sunday Bloody Sunday* (1971). 8/25: *The Lickerish Quartet* (1970); *Carmen, Baby* (1967). 8/31: *Hi, Mom!* (1970); *Is There Sex After Death?* (1971). 9/1: *Everything You Always Wanted to Know About Sex (But Were Afraid to Ask)* (1972); *Fritz the Cat* (1972).

77. Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • "The New York Korean Film Festival 2002." 8/21: *My Beautiful Girl, Mari* (2001); *Take Care of My Cat* (2000). 8/22: *No Blood, No Tears* (1999); *Virgin Stripped Bare by Her Bachelors* (2002). 8/23: *Waikiki Brothers* (2001); *Guns & Talks* (2001); *Happy End* (1999). "The Masters of American Music Film Festival." 8/24: *Celebrating Bird: The Triumph of Charlie Parker* (1987); *The World According to John Coltrane* (1991); *Satchmo—Louis Armstrong* (1989); *Lady Day: The Many Faces of Billie Holiday* (1990); *Count Basie: Swingin' the Blues* (1993); *Sarah Vaughan: The Divine One* (1987); *Ray Charles: The Genius of Soul* (1992). 8/25: *Alberta Hunter, My Castle's Rockin'* (1992); *No Maps on My Taps* (1979); *Thelonius Monk: American Composer* (1991); *The Story of Jazz* (1993); *Bluesland: A Portrait in American Music* (1993).

78. BAM Rose Cinemas
30 Lafayette Avenue, Fort Greene, Brooklyn (718-636-4100); $9. • "Catch a Fire: Caribbean Diaspora Films." 8/29: *Caribbean in Paris* (2000). 8/30: *Papa's Song* (1999). 8/31: *The Harder They Come* (1972). 9/1–9/2: *Life + Debt* (2001). 9/2: *Ava and Gabriel: A Love Story* (1999); *The Last Rumba of Papa Montero* (1992). 9/3: *Looking For Life* (1998); *Catch a Fire* (1995). "The New York Korean Fim Festival 2002." 8/23: *Sorum* (2001); *Public Enemy* (2002). 8/24: *Bungee Jumping of Their Own* (2001); *Friend* (2001); *The Butterfly* (2001). 8/25: *Take Care of My Cat* (2001); *Virgin Stripped Bare by Her Bachelors* (2001).

79. Film Forum
209 W. Houston St. (212-727-8110); $9.75. • "Kurosawa & Mifune." 8/21–8/24: *Yojimbo* (1961). 8/25–8/26: *Red Beard* (1965). 8/27–8/28: *Sanjuro* (1962). 8/30–9/12: *Seven Samurai* (1954). 8/20–8/26: *Beauty and the Beast* (1946).

80. Landmark Sunshine Cinema
143 E. Houston St. (212-358-0576); $10. • "Midnight Movies." 8/23–8/24: *The Big Lebowski* (1998).

81. Symphony Space/The Leonard Nimoy Thalia
2537 Broadway, at 95th St. (212-864-5400); $9. • "Classic Thalia: A Tribute to Martin & Ursula Lewis." 8/21: *Red Firecracker* (1993); *Farewell My Concubine* (1993). 8/22: *Central Station* (1998); *Landscape in the Mist* (1988). 8/23: *The Wrong Move* (1974); *Wings of Desire* (1988). 8/24: *Svankmajer Animation* (2002). 8/25: *Apocalypse Now Redux* (2001). 8/27: *Jazz on a Summer's Day* (1960); *Downtown 81* (1981). 8/28: *Gabeh* (1997). 8/29: *Woman in the Dunes* (1964); *Tokyo Story* (1953). 8/30: *Beau Travail* (1999).

82. The Screening Room
54 Varick St. (212-334-2100); $9. • "Midnight Movies." 8/18–8/21: *The Hunger* (1983).

83. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300); $5. • "Paranoia-thon." 8/21–9/3: *Sorry, Wrong Number* (1948); *Seconds* (1966); *The Parallax View* (1974); *Rosemary's Baby* (1968); *Marathon Man* (1976). "Midnight Screening." 8/21–9/4: *Donnie Darko* (2001).

Opening

Royal Pain

"It's almost a story about children," says Vicente Aranda, the Barcelonese director of **Mad Love**, a fantastical retelling of Joan of Castile's stormy fifteenth-century marriage to Philip, the smarmy archduke of Austria. The picture blends fact and fiction to tell a vibrant story of a (one-sided) love affair so intense that it left a whole kingdom questioning its queen's sanity. "There's a thin line between clarity and madness, and she fluctuates between that very small space," Aranda says of the performance of Pilar López de Ayala (pictured), the actress who won the Spanish Oscar for her portrayal of Joan the Mad. "This is my history, my past. I tried to make a film about following your feelings; back then, Spain favored convention, but I think Joan is a hero. You have to respect someone run over by love." Opens August 30 at Quad Cinema. (See "New This Week.")

PHOTOGRAPH BY IGNACI DEAMO.

Theater

Edited by Ada Calhoun

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. Eye-popping sets and costumes by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. $25–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

The Boys From Syracuse
This classic Rodgers and Hart musical makes light of the delicious premise of *A Comedy of Errors*, tracking two sets of identical twins through a circus-mirror maze of mishaps and contrivances. Nicky Silver contributes a new book, based on the original by George Abbott. Scott Ellis directs and Tony winner Rob Ashford choreographs the dancing pairs. $25–$90. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Opened 8/18. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

★ Cabaret
American Beauty director Sam Mendes's Tony Award–winning adaptation of the musical based on Christopher Isherwood's *Berlin Stories* is dark in spirit and light on clothes. The decadent world of Weimar-era Berlin cabaret is recreated, appropriately enough, in what was once notorious nightclub Studio 54. Now improbably starring John Stamos of *Full House* as the emcee. Molly Ringwald is back through the end of October as Sally Bowles. $45–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This lurid musical about the celebrity potential of female murderers won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer (now *Six Feet Under's* Michael C. Hall) and the tabloid press. $20–$90. Tues.–Sat. at 8, Sun. at 6:30, Wed. and Sat. at 2. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

★ Contact
September 1 will be the final performance of this 2000 Tony Award–winning Best Musical. The dancers in this three-part work by John Weidman and Broadway's reigning director-choreographer, Susan Stroman, dance their way through a naughty flirtation on a swing, a housewife's fantasy come to life in an Italian restaurant, and a suicidal adman's frantic pursuit of that girl in the yellow dress. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. (See box.) • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

★ 42nd Street
Times Square has changed a lot since Ruby Keeler got her big break in the 1933 film version of *42nd Street*, but songs like "Come and Meet Those Dancin' Feet" still make a girl want to tap-dance. Snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and a top-notch cast. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ Frankie and Johnny in the Clair de Lune
Putting Michelle Pfeiffer's movie adaptation to shame, Edie Falco (*The Sopranos*) and Stanley Tucci (*Road to Perdition*) headline this revival of Terrence McNally's heart-wrenchingly funny and tender play about a waitress and a short order cook in New York who spend the night together. Naked for much of the show, Tucci and Falco are glorious. Joe Mantello directs. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

★ The Full Monty
A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. Through 9/1. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

★ The Goat, or Who Is Sylvia?
Edward Albee's Tony-winning new drama follows a successful architect (Bill Pullman) who, at the pinnacle of his career, must confess to his wife (Mercedes Ruehl) and son the awful secret of his affair with, yes, a goat. $65–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

The Graduate
Kathleen Turner plays Mrs. Robinson in Terry Johnson's stage adaptation of the 1967 film. Co-starring *American Pie's* Jason Biggs (who returns to the show, replacing Josh Radnor, on 8/20) and Alicia Silverstone through 9/1, at which time she will be replaced by her understudy, Kelly Overton. $21–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

★ Hairspray
Good morning, Baltimore! New musical version of John Waters's 1988 film about a big girl named Tracy Turnblad (Marissa Jaret Winokur) who makes it huge in fifties Maryland as a dancer and integrationist on the Corny Collins show. Harvey Fierstein in all his raspy glory is Mrs. Turnblad. $65–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. (See Jeremy Gerard's review, page 168.) • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

★ I'm Not Rappaport
This revival of Herb Gardner's 1986 Tony Award–winning comedy reunites original director Daniel Sullivan and original star Judd Hirsch (reprising his Tony-winning performance as Nat), joined by Ben Vereen in the role of Midge. Set in Central Park, the show is an ode to New York and a battle cry for the elderly. As Nat argues, "The old people, they're the *survivors*, they *know* something, they haven't just stayed late to ruin your party." $60–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Into the Woods
Vanessa Williams stars in Stephen Sondheim's mythic musical, a shadowy journey through the fairy-tale forests of Cinderella, Little Red Riding Hood, and others. Music and lyrics by Sondheim; book and direction by James Lapine. $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theater, 235 W. 44th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's megahit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

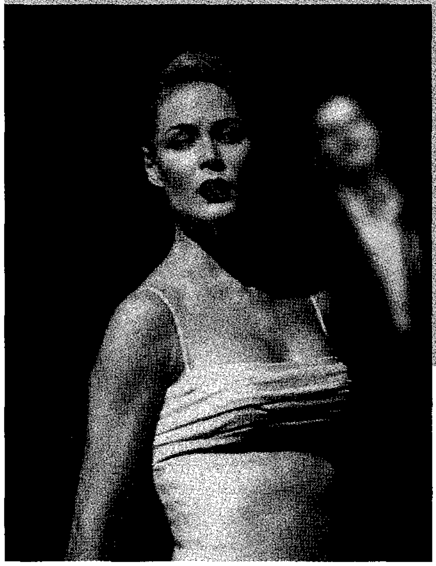
FRINGE BENEFIT

Capsule reviews of productions at the New York International Fringe Festival are appearing daily on our Website. Visit nymetro.com.

Last Shot

Simply Irresistible

When Susan Stroman's **Contact** opened at Lincoln Center in 1999, its three dance-theater vignettes, musical selections ranging from Tchaikovsky to Robert Plant, and no singing revolutionized the musical form. (It also won the Tony for Best Musical and gave Stroman her pick of projects—Trevor Nunn's *Oklahoma!* and Mel Brooks's *The Producers* being the latest, biggest examples.) So it's only fitting that the production receive a loving farewell on national television. John Goberman, the executive producer of *Live From Lincoln Center*, promises that the show (which includes an intermission interview with Stroman) will be thrilling: "We're going to take you there, to Lincoln Center, to *Contact*," he says. The Girl in the Yellow Dress makes her final enticing twirl on September 1, on Channel 13 and at the Vivian Beaumont Theater.



Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th Street and in temporary quarters at South Street Seaport's Pier 17; call 212-768-1818 or visit www.tdf.org for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

PHOTOGRAPH BY PAUL KOLNIK.

★ The Lion King
Based on the popular Disney movie, this inventive production is wrought with joyful mastery by experimental director Julie Taymor. Rewarded with a bouquet of Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
An unabashedly silly feel-good musical about a young bride-to-be and her single mom, scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. $55–$98.75. Mon.–Sat. at 8, Wed. and Sat. at 2. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

★ Metamorphoses
Writer-director Mary Zimmerman's striking meditation on mutability was one of the fall's most surprising successes. Restlessly inventive but utterly visceral, Zimmerman and her company put a 27-foot-long pool of water to perfect use, stressing the elemental nature of Ovid's classic tales of Midas, Narcissus, and more. Myths are rendered with dramatic flair, unpretentious humor, and a heartbreaking final tableau. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway (212-239-6200).

Mostly Sondheim
Barbara Cook returns with her musical revue, which features the songs of Sondheim, Arlen & Harburg, Berlin, and others. Musical direction and arrangements by Wally Harper. $40–$60. Sun. and Mon. at 7:30. Through 8/25. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

★ Noises Off
Jane Curtin leads a new cast in this hysterical, impeccably timed revival of Michael Frayn's slapstick farce about a wretched theater company and its nightmarish tour of a play called *Nothing On*. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

★ Oklahoma!
Choreographer Susan Stroman (*The Producers, Contact*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. A smash hit in London, this high-kicking, war-whooping production features Patrick Wilson as Curly and Josefina Gabrielle as Laurey, one of the only Laureys ever to do her own dream ballet. Shuler Hensley turns in such an sympathetic performance as the dark, dangerous Jud that good and evil get a little murky in this adaptation. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ Private Lives
This terrific revival of Noel Coward's crisp and cruel comedy, starring Lindsay Duncan and Alan Rickman, arrives on Broadway after winning rave reviews and scads of awards on the West End. Alan Rickman and Lindsay Duncan star. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 9/1. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

★ The Producers
Max Bialystock and Leo Bloom produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp remains the hottest ticket in town, even though Brad Oscar and Steven Weber have replaced stars Lane and Broderick. $30–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof
Anne Heche dazzles as a young woman mourning the death of her mentally unstable mathematician father. Not making things any easier are her type-A sister, a nosy graduate student (Neil Patrick Harris), and a groundbreaking proof of uncertain provenance that appears in her late father's office. Surprisingly hot chemistry between Harris and Heche. Justly rewarded with a Pulitzer and several Tonys. $24–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

★ Rent
The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters ('N Sync's Joey Fatone is filmmaker Mark Cohen) at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 4/29/96. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

The Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Richard Kind and Rhea Perlman play a hyper allergist and his frazzled self-improving wife. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/15. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Thoroughly Modern Millie
Based on the 1967 film about a Jazz Age flapper, this giddy new musical, with book by Richard Morris and Dick Scanlan, music by Jeanne Tesori, and lyrics by Dick Scanlan, tracks Millie Dillmount (Sutton Foster) through the streets of New York. $55–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway at 45th St., (212-307-4100).

Urinetown
A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Burn This
A formidable cast (Catherine Keener, Edward Norton, Ty Burrell, Dallas Roberts) leads the new Signature Theatre Company production of Lanford Wilson's play, which premiered on Broadway in 1987 and follows the effect of a young dancer's death on a group of four New Yorkers. $30–$65. Previews begin 8/27. Tues.–Sat. at 8. Wed., Sat., Sun. at 3. • Union Square Theater, 100 E. 17th St. (212-505-0700).

Joe
Launching P.S. 122's fall season, Richard Maxwell's new play of monologues will be performed by five new actors. $15. 8/30–9/22. • P.S. 122, 150 First Ave. (212-477-5288).

Our Lady of 121st Street
Philip Seymour Hoffman directs this Labyrinth Theater Company production of a play by Stephen Adly Guirgis about a group of old friends brought together by the death of Sister Rose, a feared and beloved nun from their childhood. $15. Tues.–Sat. at 8 P.M. Through 9/14. (See box.) • CenterStage, 48 W. 21st St., fourth fl. (212-206-1515).

Saint Latrice
A play about a 13-year-old food demonstrator and her fractured relationship with a 40-year-old carpet salesman. Inspired by Mexican devotional art and Hans Christian Anderson. $15. 8/30–9/29. • P.S. 122, 150 First Ave. (212-477-5288).

Take Me Out
Remember that flap about Mike Piazza—is he or isn't he? Well, Richard Greenberg's new play (a co-production with London's Donmar Warehouse) is about a baseball player at the top of his game who *is*, and comes out as such to the media. $45. Previews begin 8/23 for a 9/5 opening. Tues.–Sat. at 8. Sat. and Sun. at 2. Sun. at 7. No matinee 8/24–8/25. Through 9/29. (See box.) • The Public Theater's Anspacher Theater, 425 Lafayette St. (212-239-6200).

Now Playing

All Over
Edward Albee's stellar year continues with this revival of his 1971 drama about a dying man who is confronted by his wife and mistress. The cast features Rosemary Harris, Michael Learned, John Carter, Myra Carter, Patrick Garner, and Pamela Nyberg. Emily Mann directs. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2. Through 9/1. • Gramercy Theatre, 127 E. 23rd St. (212-777-4900).

Birdy's Bachelorette Party
Comedy celebrates the upcoming wedding of a sweet legal secretary to her construction-worker boyfriend with wacky antics including a lingerie show, karaoke, and a sex-toy demonstration. Expect audience participation and lots of real bachelorette parties taking place in the audience. $60 includes post-show admission to the club. Fri.–Sat. at 8. • Culture Club, 179 Varick St. (212-352-3101).

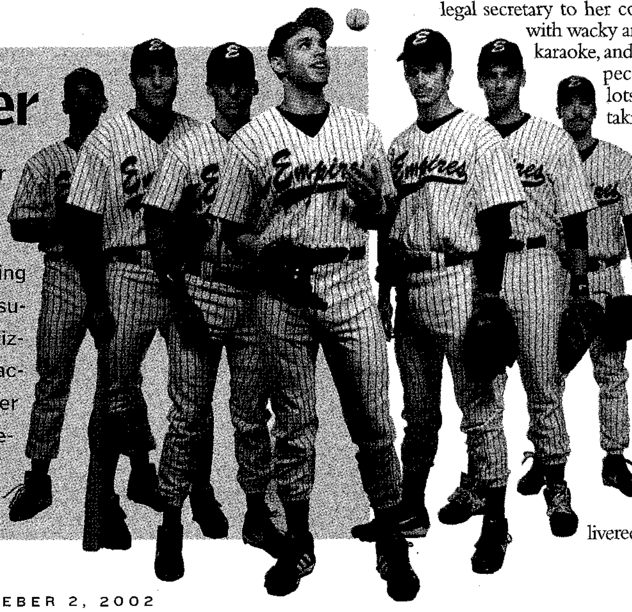
Blue Man Group: Tubes
You've seen the Intel commercials, now see the painted men in real life. Props include toilet paper and cereal. Popular with tourists and kids. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Capitol Steps: When Bush Comes to Shove
Beltway puns and shtick, delivered by the Capitol Steps troupe.

Previews

The Boys of Summer

Strapping young men and democratic fervor abound in **Take Me Out**, Richard Greenberg's saucily titled new play about a gay baseball player. Superstar center-fielder Darren Lemming (Daniel Sunjata, pictured center with cast) casually comes out at a press conference, traumatizing his teammates, delighting his closeted accountant, and unwittingly leading to another player's murder. A critical success when it premiered earlier this summer at London's Donmar Warehouse, the show's now back on American soil, where it belongs.

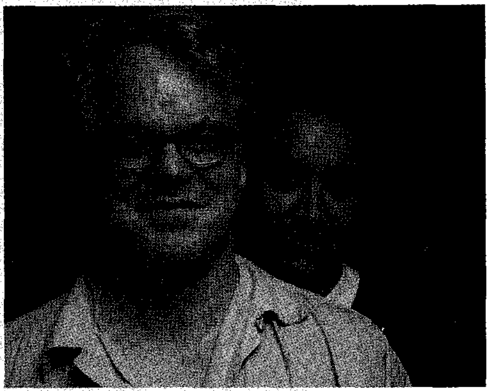


PHOTOGRAPH BY ANDREW KIST.

Previews

Tales of Hoffman

The adorable, prolific actor-director Philip Seymour Hoffman is, as ever, extremely busy. In the midst of a move and on the brink of tech rehearsal for **Our Lady of 121st Street**, his latest directing project for LAByrinth, the hip theater company he runs with John Ortiz, Hoffman is oddly calm as describes the new show. "The play is about a bunch of people in their mid- to late thirties reuniting over the death of an old teacher of theirs from Catholic school and figuring out together when things changed and how they have to change again." It sounds a little less bleak than LAByrinth's last hit, *Jesus Hopped the 'A' Train*. "Well," says Hoffman between thank-yous to the departing movers, "it's not about two guys on death row . . . but still, the stakes are pretty high. They might not be as literal, but it is life-changing stuff. Just a little more subtle, maybe." True to its name, LAByrinth is a theatrical testing ground, presenting only shows that are "brand-spanking-new." Isn't it unusual for someone so successful onstage (*True West, The Seagull*) and film (*Magnolia, Boogie Nights*) to take risks with new, untried material? "What risk?" asks Hoffman. "That people are going to find me and say, 'You did a bad play! Your career's over!'? It's weird that people see the world like that, as if doing theater is going to cause some harm. You know what I think is a risk? Doing *Terminator 5*. If you're challenging yourself all the time, you're not really risking anything; you're just a guy who's working hard." A.C.



$50. Mon.–Sat. at 8, Wed. and Sat. at 2:30. Through 8/31. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Comedy of Errors
The Aquila Theatre Company, always rambunctious, returns with a madcap *Errors* set in a "twenties Turkish cartoon dream." Peter Meineck directs. $45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. Through 9/1. • East 13th St. Theater, 136 E. 13th St. (212-239-6200).

★ De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. Live D.J. Thursdays through August. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Endpapers
A new comedy about the office politics of an independent publishing house, by Thomas McCormack, the former CEO of St. Martin's Press. $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

Forbidden Broadway 20th Anniversary Celebration
Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present, which takes swipes at productions like *The Producers* and *The Full Monty*. $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

★ The Guys
Stephen Lang and Marlo Thomas in first-time playwright Anne Nelson's surprisingly powerful two-person drama about a fire captain who asks a journalist to help him write eulogies for his fallen men. $55. Tues.–Fri. at 7. Through 8/28. • The Flea, 41 White St. (212-206-1515).

NEWYORKMETRO.COM
Find a review. For John Simon's theater reviews, go to nymetro.com/archive/simon.

Harlem Song
George C. Wolfe's new musical at the Apollo Theatre traces the music and culture of Harlem from the twenties to the present, re-creating moments like Ella Fitzgerald's winning performance at Amateur Night at the Apollo and the celebration in the streets of Harlem following heavyweight Joe Louis's victory over Max Schmeling. The revue features both classic songs and dances and entirely new ones. $20–$55. Sat. at 8, Sun. and Mon. at 7, Sat. at 2 and 5, Sun. at 3. • Apollo Theatre, 253 W. 125th St. (212-307-7171).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Love, Janis
An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $45–$100. Mon, Wed.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Menopause the Musical
A parody about "the change," set in Bloomingdale's. $48.50. Tues.–Sat. at 8, Wed, Sat, and Sun at 3. • Theater Four, 424 W 55th St. (212-239-6200)

Midwestern Chum
A new comedy by Sarah Bexley, with Cathleen Miller, about an affable Midwesterner who becomes superintendent of schools on the East Coast, and is immediately besieged by school boards and teacher unions who lack decent manners. $35. Mon.–Sat. at 8, Sat. at 3. • Urban Stages, 259 W. 30th St. (212-206-1515).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Perfect Crime
Warren Manzi's long-running thriller is about a psychiatrist (Catherine Russell), accused of killing her rich husband, and the police detective (Michael Minor) who falls for her. $40. Mon., Thurs.–Sat. at 8, Wed. and Sat. at 5, Sun. at 3 and 7. • Duffy Theater, Broadway at 46th St. (212-695-3401).

The Playboy of the Western World
An all-Irish production of J. M. Synge's 1907 comedy about a man whose wild tale of his father's murder earns him the adoration of his neighbors, until his father appears, in the flesh, to expose him. Charlotte Moore directs. $35–$40. Tues.–Sat. at 8, Sun. at 3. Through 9/8. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

The Prince and the Pauper
A new musical based on the Twain novel, with music and lyrics by Neil Berg, additional lyrics by Bernie Garzia, and book by Garzia and Ray Roderick. $40–$55. Mon., Wed., Fri., and Sat. at 8, Tues. at 7, Wed. and Sat. at 2:30, Sun. at 3. Through 9/1. • Lambs Theatre, 130 W. 44th St. (212-239-6200).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. Through 9/1. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

★ Ricky Jay: On the Stem
Sleight-of-hand master Ricky Jay's latest show. As usual, admirer David Mamet directs. $65. Tues.–Sat. at 8. Through 9/1. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Stomp
A boisterous riot of found-object percussion. $35–$60. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

21 Dog Years: Doing Time @ Amazon.com
Mike Daisey's Fringe hit—a comic look back at the dot-com era—returns. $45. Mon., Wed., and Thurs. at 8, Fri. at 7 and 9, Sat. at 5 and 9, Sun. at 3. Through 8/31. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Underneath the Lintel
In Glen Berger's well-paced drama, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Sat. at 8, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

The Vagina Monologues
Eve Ensler's oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for what lies "down there." $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

Access Upheaval
For Theater for the New City's twenty-sixth street-theater production, the company is staging an elaborate urban musical comedy, complete with puppets, smoke machines, and a maze of trap doors. Free. Sat. and Sun. at 2. Through 9/15. Call for locations. • (212-254-1109).

The American Living Room
The Here Arts Center transforms its regular performance space into a typical suburban den for its annual summer festival, produced in association with Lincoln Center. The festival features more than 100 works in five summer-long series, including a "Directing Cabaret" highlighting the work of young directors, a "Performance Series" of solo performance artists, and a "Puppet Parlor," co-curated by Basil Twist. $10–$15. Call for schedule. Through 9/1. • Here, 145 Sixth Ave. (212-647-0202).

PHOTOGRAPH BY WEBB WILCOXEN.

Criss Angel Mindfreak
A futuristic illusion and escape-art show. $15–$55. Mon. and Wed.–Sat. at 8, Fri. at 10:30, Sun. at 7, Sat. at 2 and 5, Sun. at 3. • The World Underground Theatre, Broadway, at 43rd. St. (212-307-4100).

David's Redhaired Death
Tooth and Nil Theatre Company presents a "girl meets girl" story about the trials and tribulations of a pair of best friends, redheads both. $15. First weekend free. Ask about later discounts for redheads and firemen. Thurs.–Sat. at 8. 8/29–9/21. • St. Mark's Theater, 94 St. Mark's Pl. (212-206-1515).

Emma Gay's Tea Party
Actress-comedian-writer Emma Gay rewrites history in her new play poking fun at race, gender, and politics in America. $15 ($12 advance). Thurs.–Sat. at 8. Through 8/24. • Dixon Place at Vineyard 26, 309 E. 26th St. (212-532-1546).

The Here and Now
A new play by Gregor Drozdek about New Yorkers facing their personal demons. $10. Every Mon. at 7:30. • The Pink Pony, 175 Ludlow St. (212-375-0859).

Mistress of the Inn
Carlo Goldoni's critically praised comedy about young men who vie for the rich and beautiful innkeeper is performed in Spanish by the Puerto Rican Traveling Theatre in various economically depressed communities throughout the city. Free. Call for locations. Through 8/25. • (212-354-1293).

Monday Night Magic
Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. $29.50–$32.50. Mon. at 8. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-615-6432).

Mono
Steven Tanenbaum's cult hit is set in a Lower East Side bar, where the patrons are actors and audience alike, but the real star is a French sock puppet. Here's a twist: Please turn your cell phones *on*. $10–$15. Thu.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

★ The New York International Fringe Festival
Nearly 200 theater groups descend on lower Manhattan for the largest festival of its kind on the continent. Shows include: *Almost Obscene*, an exploration of First Amendment issues by *Mad Magazine* senior editor Joe Raiola; *Matt and Ben*, a satire of the Affleck-Damon phenomenon, performed by two women; *Beat*, starring Danny Pintauro (*Who's the Boss?*) all grown up in a play about the obscenity trial for Allen Ginsburg's *Howl*; also, FringeJr, a family-friendly series. For details, call or visit fringenyc.org. $12, or five shows: $55; ten shows: $100; all-you-can-see: $400. Through 8/25. • Various venues (212-420-8877).

Only the End of the World
Stateside premiere of Company Charnière's production of Jean Luc Lagarce's 1990 drama, a story about an HIV-positive man who returns home to his family after many years away. $15. Mon., Thurs.–Sat. at 8. Through 8/24. • Theatre 3, 311 W. 43rd St. (212-252-4437).

Performance Works in Progress
Laboratory Theater presents *Cabaret Songs*. Neal Medlyn performs part of his Lionel Ritchie opera. Linas Phillips and John Wyszniewski do a piece about the intimacy between two men and their bandannas. $10–$12. 9/3 at 8 P.M. • Dixon Place, 309 E. 26th St. (212-532-1546).

Script Tease
The improv troupe performs sketches and musical numbers based on audience suggestions. $10. 8/24 at 8. 8/25 at 4. • Michael Carson Studios, 250 W. 54th St. (718-965-9896).

★ The Flotilla DeBarge Minstrel Show
A show for all the big girls out there. Yelling "I look GOOD!," drag queen Flotilla DeBarge, fresh off a two-year run at Barracuda, hosts her very own one-woman show. Ever the "supa-star," DeBarge hands out KFC, performs a repertoire including "Sittin' on the Dock of the Bay" and "American Woman," and tells a slew of fiercely dirty jokes. When she says sway, you better sway. $9.99. Sun. at 9. Through 9/1. • Fez under Time Cafe, 380 Lafayette St. (212-533-2680).

Art

cue

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

★ Joseph Cornell
Collages from the artist's estate that have not been previously exhibited, dating mainly from the sixties and depicting his signature juxtapositions of images culled from popular and arcane sources; through 9/4. (See box.) • C & M, 45 E. 78th St. (212-861-0020).

★ Adrian Stokes/George Fitzpatrick
Still-lifes, nudes, and landscapes by the English art critic and painter (1902–1972)/A survey of drawings from the past ten years that depict highly stylized text between bands of varying hue and intensity. Through 8/30. • 20 E. 79th St. (212-879-6606).

★ Squire Vickers
Colorful paintings that suggest studies for tilework, by an artist who was the chief architect of the Public Transit Commission between 1906 and 1942; through 9/14. • Shepherd & Derom, 58 E. 79th St. (212-861-4050).

57th Street Area

★ Roy de Forest/William T. Wiley
Paintings, drawings, and constructions by these two prominent Bay Area artists who have explored similar narrative and personal mythologies over the past 40 years; through 8/23. • Adams, 41 W. 57th St. (212-644-5666).

Winifred Lutz/Junko Yoda
Translucent handmade paper works created from mulberry root, rotted flax, abaca, avocado peel, and other materials/Paintings on rice paper that has been torn, cut, and glued together. Through 9/6. • Zabriskie, 41 E. 57th St. (212-752-1223).

Richard Serra
New etchings generated from the artist's drawings of two torqued spiral sculptures he created for the 2001 Venice Biennale; through 8/30. • Danese, 41 E. 57th St. (212-223-2227).

Soho and Tribeca

★ Simon Frost
Ethereal ink and graphite drawings; through 9/14. • Blum, 99 Wooster St. (212-343-0441).

Richard Haas
A survey of paintings and works on paper by this artist known for his trompe l'oeil murals on the walls of buildings in New York and other cities; through 8/31. • Ingbar, 568 Broadway (212-334-1100).

Chelsea

Joaquim Chancho
Large, geometric abstract paintings on paper and canvas; through 9/13. • Chanin, 210 Eleventh Ave. (212-675-1800).

Jane Gang/Wes Lang
Watercolors of strippers working at the Pussycat Lounge in downtown New York and at Sunset Strip in London's Soho/Matter-of-fact paintings of women based on photographs in pornographic magazines. Through 9/3. • Briggs Robinson, 527 W. 29th St. (212-560-9075).

Jenny Holzer
Multiples and editions, including posters, T-shirts, caps, postcards, and other ordinary objects emblazoned with the artist's text pieces; through 9/31. • Printed Matter, 535 W. 22nd St. (212-925-0325).

★ Karl Mann
A 50-year survey of the artist's collages, shadow boxes, totems, and assemblages; through 9/29. (See box.) • The Viewing Room, 114 W. 17th St. (646-638-1920), Wed.–Sat. noon–7.

Other

William Steiger
Paintings of early-twentieth-century architectural structures that were considered engineering marvels of their time; through 8/24. • Queens Museum of Art at the Bulova Corporate Center, 75-20 Astoria Blvd., Jackson Heights, Queens (718-592-9700).

Group Shows

Madison Avenue and Vicinity

Graham
"Summer in the Garden," garden sculpture from America's golden age of garden statuary and paintings of garden-related subjects by nineteenth- and twentieth-century artists, among them MacMonnies, Burchfield, Pene du Bois, Hassam, Thaxter; through 8/31. • 1014 Madison Ave. (212-535-5767).

Hirschl & Adler
"Concentrations," six small "focus" exhibitions that reflect this gallery's interests over the past 50 years, among them drawings of thirties New York by Edward Chrystie, landscape paintings by Frederick J. Sykes, and collage ready-mades from the seventies and eighties by Gilbert & George; through 9/13. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

★ Knoedler
"Coming to Light," paintings by Avery, Gottlieb, and Rothko that were made during their summers in Provincetown between 1957 and 1961; through 8/15. • 19 E. 70th St. (212-794-0550).

57th Street Area

Ameringer Howard Yohe
"Summer in the City: High in the 60s," paintings by Caro, Frankenthaler, Louis, Noland, Olitski, others; through 9/14. • 20 W. 57th St. (212-445-0051).

★ AXA
"Perfect Acts of Architecture," drawings made between 1972 and 1987, a sluggish economic period when new building was curtailed, by Eisenman, Koolhaas, Libeskind, Mayne, Tschumi; through 10/19. • 787 Seventh Ave. (212-554-4731), Mon.–Fri. 11–6, Sat. noon–5.

Findlay
"Manhattan and Monhegan: A Tale of Two Islands," works by Bellows, Haas, Henri, Poskas, and others that take inspiration from the two islands; through 8/30. • 41 E. 57th St. (212-486-7660).

Franklin Parrasch
"New Directions in Ceramic Art," works by Eardley, James, Kyoungwook, Peleg, Shrosbree; through 8/30. • 20 W. 57th St. (212-246-5360).

★ Goodman
Black-and-white photographs from the 1978–1980 work *Makunaima*, by Baumgarten; Polaroid portraits by Hamilton; new etchings by Schütte; painted photographs from the series "Firenze," by Richter; through 8/30. • 24 W. 57th St. (212-977-7160).

St. Etienne
Works by Coe, Darger, Klimt, Moses, Pechstein, Schiele, others; through 9/20. • 24 W. 57th St. (212-245-6734).

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

UBS Paine Webber
"Six Continents of Quilts: The American Craft Museum Collection," an exhibition of quilts from around the world that attempts to redefine the centuries-old tradition of quiltmaking; through 9/13. • 1285 Sixth Ave. (212-713-2885).

Soho and Tribeca

Brownstone
Works that explore the interface between the body and the world around it, by Arnold, Baltar, Keeley, Leutenegger, Sui-kee; through 8/30. • 39 Wooster St. (212-334-3455).

Hoffman
Works by Averbuch, Brady, Eddy, Gregory, Halili, Plagens, others; through 8/30. • 429 W. Broadway (212-966-6676).

Kent
"Endless Summer," works by Adams, Brill, Erlich, Laffoley, Monick, Tanaka, Yamashita, others; through 9/7. • 67 Prince St. (212-966-4500).

Teller
"Abstract States," modernist paintings, constructions, prints, drawings, and collages dating from the thirties through the fifties by Becker, Citron, Fuller, Hillsworth, Schanker; through 8/29. • 568 Broadway (212-941-7335).

Chelsea

Art Resources Transfer
"Chapter V," works that explore seduction and desire, by Betesh, Camnitzer, Celmins, Gordon, Pierson, Stingel, others; through 8/23. • 210 Eleventh Ave. (212-691-5956).

Fischbach
"Season Ticket," works by Arzt, Drewa, Ferrandini, Keiser, Kraft, Loftus, Saunders, others; through 8/23. • 210 Eleventh Ave. (212-759-2345).

Gering
Works by Armleder, Deacon, Kauffman, Koons, Opie, others; through 8/30. • 534 W. 22nd St. (646-336-7183).

Metro Pictures
Installations by Lawler and Miller, video projection by Simmons; through 9/14. • 519 W. 24th St. (212-206-7100).

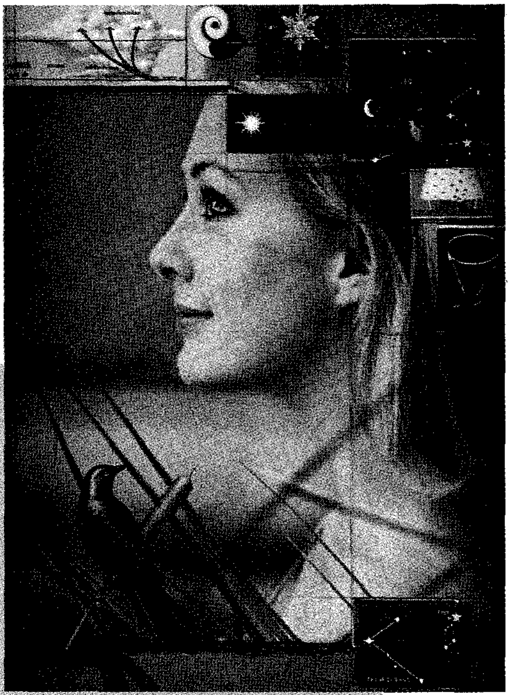
Miller
"Free Lemonade," works by Cox, Eberle, Graham, Held, Juarez, Krasner, Mitchell, Snyder, Wilmarth, others; through 8/30. • 524 W. 26th St. (212-366-4774).

★ Rodgers
Sculpture by Dominick, Hegge, Knowlton, Ziegler; through 8/30. • 529 W. 20th St. (212-414-9810).

Senior & Shopmaker
Works by Armajani, Bartos, Lobe, Phelan; through 8/23 • 21 E. 26th St. (212-213-6767).

On View

Get Into Cornell



Thirty years after his death, the surreal art of **Joseph Cornell** continues to fascinate, in person and in print. This summer, for instance, has not only delivered the cache of never previously exhibited collages—all incorporating his signature juxtapositions of pop, astronomy, and Renaissance imagery (pictured, *Untitled [What Makes the Weather]*, circa 1960s)—currently on display at C & M Arts, but also the insightful new book *Joseph Cornell: Master of Dreams* (Abrams; $45) by Cornell expert Diane Waldman. "Cornell was the subject of my first article (for *Art News*), my first exhibition at the Solomon R. Guggenheim Museum, my first book," writes Waldman, who as a young art historian used to visit the artist at his home on Utopia Parkway in Queens and whose earlier Cornell tome, *Joseph Cornell*, was published in 1977. "It goes without saying that he occupied a special place in my heart." (Through August 30; see "Galleries.")

Snyder
"500 Works on Paper 1922–2002," works by Avery, Bluhm, Fendrich, Putnam, Strzelec, Wheeler, others; through 8/23. • 601 W. 29th St. (212-871-1077).

Stux
"Kageki Metonymic: Subversions and Transformations From the Japanese Fringe," works by Japanese artists and cartoonists influenced by the seminal comic magazine *GARO*; through 9/7. • Stux, 529 W. 20th (212-352-1600).

Photography

Rufen Afanador
Black-and-white photographs of young matadors from Colombia, Mexico, Peru, and Spain; through 9/14. • Throckmorton, 153 E. 61st St. (212-223-1059).

Bateman
"Inside/Out," works by Bidwell, Koch, Matturri, Nash, Prager, Walden, others; through 9/7. • 560 Broadway (212-925-7951).

Benrubi
"Zen," contemplative images by Baril, Devine, Bass Forman, Van Dongen, others; through 10/4. • 52 E. 76th St. (212-517-3766).

★ International Center of Photography
"Manual: Two Worlds, the Collaboration of Ed Hill and Suzanne Bloom." The first survey of the team's 27-year career, including photographs, digital animations, interactive CD-ROM works, and video displays; through 9/1. • "George Tice: Urban Landscapes." A retrospective of the photographer's images of urban and suburban New Jersey landscapes; through 9/1. • "Dust to DNA: Kevin Clarke and Mikey Flowers 9/11." Collaborative photographs documenting the collapse of the World Trade Center; through 9/1. • 1133 Sixth Ave. (212-857-0045), Tues.-Thurs. 10-5, Fri. 10-8, Sat. and Sun. 10-6; $9, $6 students and seniors.

Viggo Mortensen
Photographs and mixed-media works that combine paint, fragments of photographs, scraps of cloth and paper, scrawled words, and various found objects; through 8/23. • Mann, 210 Eleventh Ave. (212-989-7600).

★ Pace/MacGill
"Naked (sic) in the Landscape," images of the naked human body in both straightforward formal studies and candid, often humorous, situations, by Appelt, Arbus, Callahan, Michals, Sternfeld, Weston, others; through 8/28. • 32 E. 57th St. (212-759-7999).

★ Richardson
"About Face," an exhibition demonstrating the influence of the early-twentieth-century German photographer August Sander on later photographic portraiture, featuring portraits by Arbus, Bey, Dijkstra, Frank, Hanzlova, Ruff, Sander, others; a selection of portraits of writers, musicians, and artists by the late Yousuf Karsh; through 8/23. • Richardson, 535 W. 22nd St. (646-230-9610).

★ Rosen
"Bystander," works by eight young photographers whose subjects are their peers and family, peripheral cultures, urban and suburban haunts, and their own immediate environments; a video installation by Wolfgang Tillmans that is his first work in the medium of film and depicts the shifting and flashing lights in a nightclub; through 8/23. • 525 W. 24th St. (212-627-6000).

Annemarie Schwarzenbach
Photographs documenting the hardships of life in Eastern Europe and America in 1937 and 1938, by a Swiss novelist and journalist who was only 34 when she died in an accident; through 8/31. • Swiss Institute, 495 Broadway (212-925-2035).

Wendy Wischer
Photographs of raindrops as seen from the inside of a car window and a related site-specific installation; through 8/30. • Venardos, 1014 Madison Ave. (212-879-5858).

Museums

American Craft Museum
★ "Changing Hands: Art Without Reservation." Works in a variety of mediums by 100 established and emerging Native American artists from the Southwest; through 9/20. • "Zero Karats: Jewelry From the Donna Schneier Collection." A collection of jewelry fashioned from nonprecious stones and metals that was donated to the museum by Donna Schneier; through 9/8. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Folk Art Museum
★ "American Anthem: Masterworks From the American Folk Art Museum." More than 250 objects from the museum's permanent collection, including paintings, sculpture, quilts, furniture, and pottery; through 1/5/03. • 45 W. 53rd St. (212-265-1040), Tues.-Sun. 10-6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History
• Central Park West at 79th St. (212-769-5100); daily 10-5:45 (on Fri., Rose Center is open to 8:45 for weekly jazz concerts); $10 suggested contribution, $7.50 students and seniors, $6 children.

Asia Society and Museum
"Through Afghan Eyes: A Culture in Conflict, 1987–1992." Images by Afghan photographers and cameramen documenting the closing years of Soviet rule and the gradual collapse of civil society in Afghanistan, drawn from the archives of the Afghan Media Resource Center in Peshawar, Pakistan; through 9/17. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); $7, $5 students and seniors.

Bard Graduate Center for Studies in the Decorative Arts
★ "Hungarian Ceramics From the Zsolnay Manufactory, 1853–2001." More than 200 objects and designs

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created by the well-known factory since its founding; through 10/13. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); $3, $2 students and seniors.

Bronx Museum of the Arts

★ "AIM 22." Works by 36 emerging artists who participated in the museum's "Artist in the Marketplace" program; through 10/13. • "The Studio Portrait: A Collaborative Project by Carol Sun." An installation of nineteenth- and twentieth-century photographs of African-Americans from the museum's permanent collection; through 10/13. • "María Elena González: Mnemonic Architecture." A floor installation of white beads arranged to re-create the floor plan of the artist's childhood home in Havana; through 10/13. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. noon-9, Thurs.-Sun. noon-6; $5, $3 students and seniors, Wed. free.

Brooklyn Museum of Art

• 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $6, $3 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

★ "Skin: Surface, Substance + Design." A survey of developments in skin technology as seen through examples of recently designed furniture, decorative objects, fashion, and other products; through 9/15. • ★ "Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 9/15. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. noon-5, Tues. 10-9 (5-9, free admission); $8, $5 students and seniors.

Dahesh Museum of Art

★ "Fire & Ice: Treasures From the Photographic Collection of Frederic Church at Olana." Works by such renowned nineteenth-century photographers as Désiré Charnay, John Moran, Eadweard Muybridge, and Carleton Watkins that were collected by the American landscape painter (1826–1900) and are on loan from Olana, his estate near Hudson, New York, now a historic site; through 8/26. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.-Sat. 11-6; free.

Frick Collection

• 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6 (Fri. to 8:45), Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Solomon R. Guggenheim Museum

"Jeff Koons: Easyfun—Ethereal." Seven monumental paintings that were commissioned by the Deutsche Guggenheim Berlin and employ computer-scanned images of food and fashion; through 9/3. • ★ "Moving Pictures." Photographs and video works from the seventies to the present, drawn primarily from the museum's collection, by Marina Abramovic, Vito Acconci, Stan Douglas, Andreas Gursky, Bruce Nauman, and others; through 1/12/03. • "Connecting Museums." The first of a series of exhibitions marking the museum's alliance with the State Hermitage Museum and the Kunsthistorisches Museum, in which each museum will have concurrent exhibitions of a signature artwork from each museum's collection; here, in New York, the Guggenheim will show its Manet, *Before the Mirror* (1876), the Hermitage's Rembrandt, *Portrait of Baertje Martens* (circa 1640), and the Kunsthistorisches's Velázquez, *Infanta Margarita Teresa in a Pink Gown* (1654); through 10/20. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum

★ "The City of K.: Franz Kafka and Prague." Photographs, manuscripts, and books set in a series of multimedia environments that place the German-Jewish writer in the context of the city in which he grew up; through 1/5/03. • ★ "New York: Capital of Photography." Color and black-and-white photographs of the city taken over the past century by 60 photographers, among them Abbott, Bourke-White, DeCarava, Evans, Klein, Levitt, Marks, Parks, Plachy, Winogrand; through 9/2. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11-5:45; Thurs. 11-8 (Thurs. after 5, pay what you wish), Fri. 11-3, Sun. 10-5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art

★ "Thomas Eakins." The first major exhibition of work by the Philadelphia artist (1844–1916) since 1982, including paintings, watercolors, photographs, and sculptures on loan from museums and private collections; through 9/15. • ★ "Gauguin in New York Collections: The Lure of the Exotic." Paintings, sculptures, drawings, ceramics, and prints from all periods of the artist's career, drawn from public and private collections in New York State and including more than 50 works from the museum's own holdings; through 10/20. • "The Age of Impressionism: European Painting From the Ordrupgaard Collection, Copenhagen." Eighty paintings that Danish insurance magnate Wilhelm Hansen (1868–1936) bequeathed to the Danish government, by Edgar Degas, Paul Gauguin, Claude Monet, Camille Pissarro, and others; through 9/8. • "New York, New York: Photographs From the Collection." Images of New York City from the era of the daguerreotype to the seventies; through 8/25. • "As It Happened: Photographs From the Gilman Paper Company Collection." Photographs of events large and small that took place during the second half of the nineteenth century and the first half of the twentieth, from an intimate séance to the scaling of Mont Blanc; through 8/25. • "American Drawings and Watercolors in the Metropolitan Museum of Art: Highlights From the Collection, 1710–1890"; 9/3–12/1. • "Oldenburg and Van Bruggen on the Roof." Large-scale sculptures by the husband-and-wife team, Claes Oldenburg and Coosje van Bruggen, displayed on the museum's Iris and B. Gerald Cantor Roof Garden; through 11/1. • "Klee's Best." A selection of the artist's paintings from the Berggruen Klee Collection, including watercolors he created in Tunisia in 1914 that were instrumental in his path toward abstraction; through 9/8. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

MoMA QNS

★ "Tempo." Works by 45 artists from Africa, the Americas, Asia, and Europe who address distinct experiences of time, among them Matthew Barney, Martin Creed, Douglas Gordon, Roni Horn, Cildo Meireles, Steven Pippin, and Kim Sooja; through 9/9. • "AUTObodies: speed, sport, transport." A selection of automobiles from the museum's collection, among them Pininfarina's *Cisitalia 202 GT* (1946) and the Jaguar *E-Type Roadster* (1963); through 9/16. • "A Walk Through Astoria and Other Places in Queens: Photographs by Rudy Burckhardt." Two unpublished albums of photographs taken in Queens by the Swiss-born photographer, filmmaker, and painter; through 11/4. • "Projects 76: Francis Alÿs"; through 10/30. • 33rd St. at Queens Blvd., Long Island City (212-708-9400), Thurs.-Mon. 10-5 (Fri. to 7:45); $12, $8.50 students and seniors.

Morgan Library

★ "David to Cézanne: Nineteenth-Century French Drawings." Over 100 drawings by David, Delacroix, Ingres, Prud'hon, Seurat, and other nineteenth-century French artists, from the Morgan's holdings and private collections; through 9/8. • "A Love Affair; Drawings by Al Hirschfeld"; through 9/8. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. noon-6; $8, $6 students and seniors.

El Museo del Barrio

★ "Frida Kahlo, Diego Rivera, and Twentieth-Century Mexican Art: The Jacques and Natasha Gelman Collection." A nationally touring exhibition of Mexican modernist art from the collection of the late cinematic mogul and his wife, including works by Carrington, Kahlo, Orozco, Rivera, Siqueiros, others; through 9/8. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $7, $3 students and seniors (free admission Thurs. from 5-9).

Museum of Jewish Heritage

"Lives Remembered: A *Shtetl* Through a Photographer's Eye." Sixty photographs of a pre–World War II *shtetl* that were taken by Zalman Kaplan, a Polish photographer in the Polish town of Szczuczyn; through 8/30. • 18 First Place, Battery Park City (212-968-1800), Sun.-Wed 10-5:45, Thurs. 10-8, Fri. and the eve of Jewish holidays 10-3; $7, $5 students and seniors.

Museum of the City of New York

★ "Richard Rodgers' Broadway." A centennial celebration of the legendary composer's birth, featuring photographs, sheet music, personal items, and ephemera from the museum's Theater Collection; through 1/5/03. • ★ "The Last Days of Penn Station: Photographs by Aaron Rose." The first exhibition of a group of photographs chronicling the destruction of Penn Station that were shot between 1963 and 1966 and only recently printed; through 10/6. ★ "Highlights of Manhattan: The Drawings of E. H. Suydam." Graphite drawings of New York City in the twenties by the American illustrator (1885–1940), all of which were made to illustrate the 1927 travel book *Highlights of Manhattan*; through 9/15. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

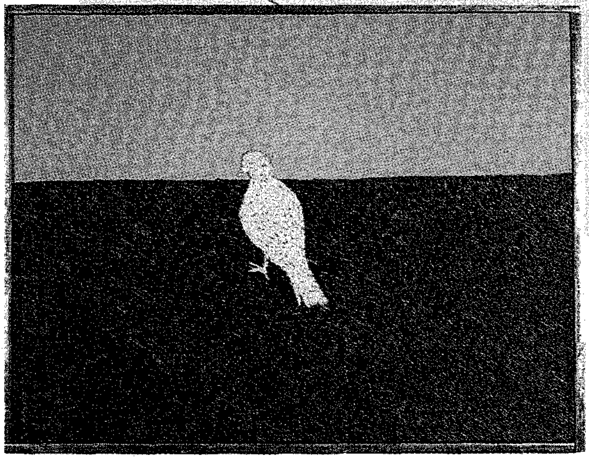
National Academy of Design

★ "The Artist's Eye: Jane Freilicher as Curator." Works that the painter Jane Freilicher selected from the Acad-

Retrospective

Manns for All Seasons

If you're not familiar with the work of **Karl Mann**, you're hardly alone. The prolific, self-taught, Chicago-born artist (he hitchhiked to New York in 1948, when he was 18, and he's been here ever since) has rarely exhibited the paintings, collages, and assemblages he's created over the past 50 years. The good news is, much of Mann's enormous oeuvre is now installed on two floors of the Viewing Room. Among his more unusual materials—and he has tried quite a few, plus a flea market's worth of found objects—have been seeds and rice, which he painstakingly applied in patterns within paintings (pictured, *Arrival,* 1954). (Through September 29; see "Galleries.")



PHOTOGRAPH COURTESY OF THE VIEWING ROOM.

emy's permanent collection, by Isabel Bishop, Thomas Eakins, Paul Georges, R. B. Kitaj, and others; through 9/22. • "Transformations: American Paintings From Frederic E. Church to Wayne Thiebaud." Forty-nine well-known paintings from the Academy's collection, including works by Winslow Homer, Reginald Marsh, Philip Pearlstein, George Tooker, and others; through 12/29. • *1083 Fifth Ave. (212-369-4880), Wed. and Thurs.* noon-5, Fri., Sat. and Sun. 11-6; $8; $4.50 students and seniors.

National Museum of the American Indian

★ "Great Masters of Mexican Folk Art From the Collection of Fomento Cultural Banamex." Works by contemporary master craft artists from all 31 states of the Mexican Republic; through 3/15. • "Booming Out: Mohawk Ironworkers Build New York." Photographs taken over the past 100 years showing Mohawk ironworkers involved in the construction of the Empire State Building, the George Washington Bridge, Rockefeller Center, and other New York landmarks; through 10/15. • ★ "Spirit Capture: Native Americans and the Photographic Image." Approximately 200 photographs of and by Native Americans, from Frank A. Rinehart's historic images of Geronimo to images of the massacre at Wounded Knee in 1890; through 9/1. • 1 Bowling Green (212-514-3700), 10-5 daily, Thurs. 10-8; free.

Neue Galerie

★ "New Worlds: German and Austrian Art, 1890–1940." Paintings and drawings by Austrian artists, among them Gustav Klimt, Oskar Kokoschka, and Egon Schiele, and by artists associated with the German movements Brücke, Blaue Reiter, Neue Sachlichkeit, and Bauhaus; through 9/1. • 1048 Fifth Ave. (212-628-6200), Fri. 11-9, Sat., Sun., Mon. 11-6; $10, $7 *students and seniors.*

New Museum of Contemporary Art

★ "Hélio Oiticica: Quasi-cinemas (Including Works in Collaboration With Neville D'Almeida)." Environments combining film, slide projections, music, and objects that the Brazilian artist (1937–1980) made in collaboration with filmmakers and artists during an eight-year stay in New York, from 1970 to 1978; through 10/13. • ★ "Out of Site." Fictional architectural spaces in a variety of media by sixteen emerging artists, among them Cannon Hudson, Patrick Meagher, Julie Mehretu, and Adam Ross; through 10/13. • "Leah Gilliam: Agenda for a Landscape." An installation transforming the gallery into an abandoned NASA command center; through 9/22. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 ($3 admission Thurs. 6-8); $6, $3 students and seniors.

New-York Historical Society

"Twin Towers Remembered: The Photography of Camilo Jose Vergaro." Images of the World Trade Center taken over a period of 31 years; through 10/20. • "Pilgrimage: Looking at Ground Zero." Photographs of the faces of people who made the trek to Ground Zero in the weeks following the attack, by Kevin Bubriski; through 10/20. • "Beyond Ground Zero: The Forensic Science of Disaster Recovery." Images taken by the photojournalist Richard Press at the NYC Medical Examiner's office and Fresh Kills landfill in the months since September 11; through 10/20. • "In the Light of Memory: A Spherical Panorama From the South Tower, World Trade Center, January 2001." A spherical painting of views from the South Tower, by Christopher Evans; through 10/20. • "Me, Myself & Infrastructure: Private Lives and Public Works in America." A commemoration of the 150th anniversary of the American Society of Civil Engineers through installations resembling everyday locations designed by the creative team of Chicken & Egg Public Projects, Inc., and Boym Partners, Inc.; through 9/15. • ★ "Building on the Flatiron: The Centenary of a New York Icon (1902–2002)." Photographs, drawings, paintings, prints, souvenirs, and ephemera from the society's collection relating to one of New York's oldest and most unusual skyscrapers; through 9/1. • ★ "The Games We Played: American Board and Table Games From the Liman Collection." More than 150 examples of board games dating from the end of the Civil War through the first decade of the twentieth century; through 1/5/03. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-6; $5, $3 seniors and children.

Isamu Noguchi Garden Museum

"Noguchi: Sculpture & Nature." Forty-five sculptures from the museum's permanent collection that demonstrate the artist's interest in nature; through 11/25. • 36-01 43rd Ave., Long Island City (718-204-7088), Thurs., Fri., and Mon. 10-5, Sat. and Sun. 11-6; $4, $2 students and seniors.

P.S. 1 Contemporary Art Center

★ "Mexico City: An Exhibition About the Exchange Rates of Bodies and Values." A survey of work by contemporary artists working in Mexico City, among them Eduardo Abaroa, Carlos Amorales, Miguel Calderón, and Daniela Rossell; through 9/2. • ★ "Al Held." Recent abstract paintings; through 9/8. • ★ "Heart of Gold." Projects on the theme of capitalism by Eleanor Antin, Katrin Asbury, Hope Ginsburg, Anissa Mack, Noah Sheldon, and Peter Walsh; through 9/29. • "Magnus von Plessen: Recent Paintings." Small paintings based on found photographs and the artist's own snapshots; through 9/29. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Thurs.-Mon. noon-6; $5 suggested donation.

★ Queens Museum of Art

"Queens International." An invitational exhibition of works by more than 40 artist groups and artists who live or work in Queens; through 11/3. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon-5; $5, $2 students and seniors.

Studio Museum in Harlem

★ "The Color Yellow: Beauford Delaney." A survey of paintings by the African-American artist who worked in New York and Paris and was known for his use of the color yellow, which he felt possessed the properties of light, healing, and redemption; through 9/22. • "Ironic/Iconic." Works by Kira Lynn Harris, Adia Millett, and Kehinde Wiley, three emerging artists of African descent who participated in the museum's 2001–2002 Artists-in-Residence program; through 9/22. • "Drawings of Removal." An ongoing installation by the Los Angeles-based artist, Edgar Arceneaux, inspired by a trip he took with his family to his father's hometown of Beaumont, Texas, in the summer of 1998; through 9/22. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art

★ "The Paintings of Joan Mitchell." The first retrospective of the Abstract Expressionist's paintings since her death in 1992; through 9/29 • ★ "Visions From America: Photographs From the Collection of the Whitney Museum of American Art, 1940–2001." More than 150 works dating from 1940 to the present, by Vito Acconci, Diane Arbus, Nancy Burson, Roy DeCarava, William Eggleston, Robert Mapplethorpe, Catherine Opie, Lucas Samaras, and others; through 9/22. • ★ "Oldenburg–Van Bruggen Drawings in the Whitney Museum of American Art." Works on paper by Claes Oldenburg from the past 40 years, including drawings made with his wife and partner, Coosje van Bruggen; through 9/15. • ★ "Jack Goldstein: Films and Performance"; through 9/22. • ★ "Michal Rovner: The Space Between." A mid-career survey of the artist's photographs, works on canvas and paper, and video installations; through 10/20. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $12, $9.50 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

★ "Paul Henry Ramirez: Space Addiction." Large-scale canvas and site-specific paintings, a commissioned sound piece, and specifically designed seating units that turn the gallery into a sensory experience; through 10/11. • ★ "Outer City, Inner Space: Teresita Fernandez, Stephen Hendee, and Esther Partegas." New site-specific sculptural works by three artists who explore architectural and conceptual space; through 1/3/03. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Swann Galleries

8/21 at 2: "Shelf Sale." On view from 8/18. • 104 E. 25th St. (212-254-4710).

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Solutions to last week's puzzles

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Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

New and Noteworthy

★ Atelier
An intriguing diver-scallop-and-bluefin tartare and sensational roasted lobster with artichoke and rhubarb (on the sane $68 prix fixe) show that Gabriel Kreuther (Jean Georges's former chef de cuisine) aspires to the elite of our town's season-driven chefs. His morel soup with favas, peas, and mint oil is spring in a bowl. And tapioca balls in pineapple cream—the daring dessert-before-dessert—almost upstage the grapefruit tart and the rhubarb-strawberry soup with goat-milk sorbet that follow. • 50 Central Park So. (212-521-6125). (E)

The Basil
From the owners of Holy Basil and Little Basil comes this elegant addition to the sprouting chainlet, where higher prices are justified with intricate presentations of such inventive East-West hybrids as a Waldorf-like pomelo salad with coconut-peanut dressing, and a porterhouse steak with sautéed morning glory and galangal-tamarind sauce. Equally impressive is the inspired selection of food-friendly wines at infinitesimal markups—just the thing to wean spicy-food fans off Singha. • 206 W. 23rd St. (212-242-1014). (M–E)

★ Beyoglu
Beyoglu is the best Turkish cooking in town, and if you don't believe us, chef-owner Orhan Yegen will tell you so himself. His steely-eyed braggadocio, delivered tableside in perfect soft-spoken Bond-villainese, almost seems intended to cast some sort of hypnotic spell. *You are getting hungry, very, very hungry. Have a kebab.* Yegen's discourse, though, is no match for his kitchen's superb minty yogurt soup, tantalizingly good meze, and succulent doner kebab (the only entrée available) served three ways. • 1431 Third Ave., at 81st St. (212-570-5666). (I–M)

★ Blue Smoke
Forget what the 'cue quibblers say—Blue Smoke is an ingenious Manhattan barbecue joint with a woody barroom full of red-vinyl booths, a skylit dining room, and a hot jazz club downstairs. True, some of the barbecue isn't there yet, but each visit shows improvement, as pit master Kenny Callaghan breaks in those Missouri-made smokers. Salt-and-pepper beef ribs are terrific; so are sides and desserts, and as far as pit-smoked foie gras and salmon goes, what's the problem? This ain't East Treestump, Texas, after all. • 116 E. 27th St. (212-447-7733). (M)

Café Lebowitz
Brian McNally's Nolita take on the *fin de siècle* Viennese *kaffeehaus* is more French than Austrian, and more McNally than either. Which is to say, it possesses a crew of impossibly slim belly-baring gamines; a star-studded clientele that included, at one recent brunch, a bespectacled Robert De Niro; and a crowd-pleasing bistro menu of burgers, croques monsieur, and steak-frites, not to mention the spectacular graham-cracker-crusted "Lebowitz cheesecake," named, like the café, in honor of humorist Fran. • 14 Spring St (212-219-2399). (I–M)

Celeste
A flower-decked terrace leads into country-cottage quaint with gingham and sky-blue plates and exactly what you'd eat in Naples: deep-fried buffalo-mozzarella balls (soft and creamy). Savory seafood fritto misto. And classic free-form pizzas out of the wood-fired oven. Quite a trick for Teodora's Giancarlo Quadalti, staunch partisan of Emilia-Romagna and chef-partner here. He's mastered the mantra of Upper West Side eats, too: big portions, small prices. • 502 Amsterdam Ave., near 84th St. (212-874-4559). (I–M) ($)

★ Crispo
After two decades as a New York chef-for-hire, Frank Crispo has finally landed an open kitchen of his own, where he's serving up delicious Italian-Mediterranean fare like mint-braised artichokes, grilled pizzas, and a sliced hanger steak that puts most French bistros to shame (even minus the frites). The cozy room, the friendly service, and the gentle prices make this place a terrific addition to the neighborhood, but we'd come back for Frank's plate of lovingly hand-sliced prosciutto alone. • 240 W. 14th St. (212-229-1818). (M)

elmo
Three years after their snazzy remake of Leshko's, its owners have exported their Knoll chairs and retro-mod tendencies to Chelsea, where chef Kevin Reilly cooks in a style he calls "ethnic New York." That means alphabet soup with dilled chicken dumplings and smoked paprika oil, and vegetable lo mein with roasted grapefruit and cashews. That painting above the bar happens to be Ross Bleckner's first commission in a decade. • 156 Seventh Ave., nr. 19th St. (212-337-8000). (M)

Elysée Cafe Theatre
Just because owner Pascal DiNoia structured the menu like a three-act play, don't expect the waiters—Method-trained, we presume—to lapse into monologues between the niçoise salad and the steak-frites. Behind the scenes, Argentine executive chef Fernando Trocca wields culinary props like chimichurri steak sauce, yuca chips for the salmon tartare, and a tropical-fruit "seviche." • 199 Prince St. (212-598-0303). (M)

Epicerie Café Charbon
A second venture from the Flea Market Cafe team, this elaborately concealed restaurant and bar poses convincingly as a contiguous crèmerie, tabac, and épicerie (grocery store)—a trompe l'oeil Main Street from pre-supermarket France, transported intact to the Lower East Side. But the real draw is moderately priced bistro fare like escargots, beef tartare, and pâté maison—and for smokers, the dark, wood-beamed bar next door. • 168-170 Orchard St. (212-420-7520). (M) AE

Fiamma
This ultrasleek Soho triplex equipped with two bars and a glass elevator shuttling between them is Stephen Hanson's bid for Soho stardom. He's enlisted chef Michael White, a veteran of high-profile kitchens in Chicago and Emilia-Romagna, to mastermind a multiregional modern Italian menu of dishes like pan-roasted sea scallops with crispy artichokes, garganelli with prosciutto ragù, and sheep's-milk-ricotta beignets. • 206 Spring St. (212-653-0100). (E)

Fresh
After supplying fresh fish to star chefs like Alain Ducasse and Gray Kunz, the owners of Early Morning Seafood have opened a Tribeca restaurant of their own, turning their clients into the competition. Former Gotham chef de cuisine Martin Burge makes the most of getting first dibs on the day's catch with Ipswich fried clams, "Kobe beef" of bluefin toro, and an array of "prime cuts" like baby-back halibut ribs steamed in kelp. • 105 Reade St. (212-406-1900). (E)

Gonzo
Chef-owner Vincent Scotto's cooked his way downtown, from Fresco to Scopa to this Village brownstone, where he's serving up classics culled from his Italian-American repertoire like grilled-onion salad, Venetian-style bar snacks called cicchetti, salumi and cheese plates, and hearty entrées and sides meant to be shared. Don't miss his famous grilled pizzas (a recipe he learned at Providence pie mecca Al Forno). • 140 W. 13th St. (212-645-4606). (M)

Grand Sichuan NY
This chili-pepper-powered chainlet has blazed a trail from Chinatown, up Ninth Avenue to Chelsea and Hell's Kitchen, and now crosstown to Murray Hill, where the newest branch features all the old favorites, from wontons and dan dan noodles to beef tendon, spicy double-cooked pork, and potatoes with vinegar sauce. Regulars will gravitate to the section called "Mao's Home Cooking." • 227 Lexington Ave., nr. 34th St. (212-679-9770). (I–M)

industry (food)
What do you get when you mix a chef who worked for Jean-Louis Palladin and Jean-Georges Vongerichten, bartenders and managers from Bungalow 8 and BondSt, and a treehouse-for-grown-ups rustic design? An instant hot spot, judging by the crowds getting back to nature in this wood-paneled rec room. Chef Alex Freij offers bistro fare (mussel stew, grilled skate wing, braised short rib) at neighborhood-friendly prices. • 509 E. 6th St. (212-777-5920). (M)

Pazo
AZ's sister restaurant attempts to do for coastal Mediterranean cuisine what its precursor did for Asian fusion—reinvent it with a creative American spin. The menu features house-smoked bacon and chorizo, newfangled surf and turf, and witty variations on familiar themes like vitello tonnato of tuna carpaccio and harissa-braised veal shank; the vaguely Moorish redesign of the former Sono space is equally whimsical. • 106 E. 57th St. (212-752-7470). (M–E)

Plantain Café
This bare-bones cafeteria-style restaurant has some surprising names attached to it: Former Chicama and Pipa chef de cuisine Raymond Mohan rustles up a steam-table full of greatest-hits Caribbean and Latin specialties including jerk chicken, roti sandwiches, roast suckling pig, mofongo, and unusual breakfast items like a porridge made with plantain flour. Giovanni Campos, a former floor manager at Chicama, works the front of the house, such as it is. • 20 W. 38th St. (212-869-8601). (I)

Rouge
After dabbling in sushi and habanero sauce, David Ruggerio has returned to his classic-French roots. At Rouge, the one-man restaurant-hatching machine is back at the stove, reprising the type of cooking he

OPENINGS

Angelo's
This offshoot of the West 57th Street coal-oven pizzeria opens next week in the former Chianti space, which has been furnished with outdoor tables and planters sprouting fresh basil for the signature thin-crust pies. If you're keeping score—or trying to—Angelo's is related to the Patsy's chain, and also Nick's of Forest Hills and Rockville Center fame, but has absolutely nothing to do with Joe, John, or Ray. • 1043 Second Avenue, at 55th Street (212-521-3600). (I–M)

Lōj
This second-story restaurant, whose name is a play on the word *loge*, is situated on Decade's upstairs balcony and has its own entrance (a glass-sculpted hallway), its own chef (Kenneth Johnson), and its own $45 prix fixe menu, featuring dishes like North African spiced shrimp falafel and red snapper with seven-hour oxtail vinaigrette. Be prepared to spend upwards of $55 for a bottle of wine. • 1117 First Avenue, near 61st Street (212-835-5979). (M–E)

earned a reputation for at La Caravelle and Le Chantilly. Unlike at those high-flying kitchens, though, Ruggerio will keep à la carte entrées like braised breast of veal and roasted skate with red cabbage and mustard sauce below $20. • 135 E. 62nd St. (212-207-4601). (M)

Salt
The short-lived Stella has acquired a lighter, brighter look, communal seating, and a seasonal menu that empowers diners to customize dinner: Pick your protein (poached arctic char, say, or tamarind-marinated lamb on skewers) and any two sides, like grilled corn on the cob or braised baby fennel and feta. Or play it safe with a pre-accessorized "chef's entrée," like steamed halibut with edamame and kumquats in miso broth. • 58 Macdougal St. (212-674-4968). (M)

Serafina Sandro
The big guy in the jungle-print gym pants is back. Not Joey Buttafuoco but Sandro Fioriti, the celebrated Roman chef. After his Chelsea restaurant abruptly closed, he's returned to the Upper East Side, the neighborhood where he first blazed a spaghettini al limone trail nearly twenty years ago. And his signature dishes like ravioli filled with sea-urchin roe and roast suckling pig—not to mention those pants—are still attracting a lot of attention. • 38 E. 58th St. (212-832-8888). (M)

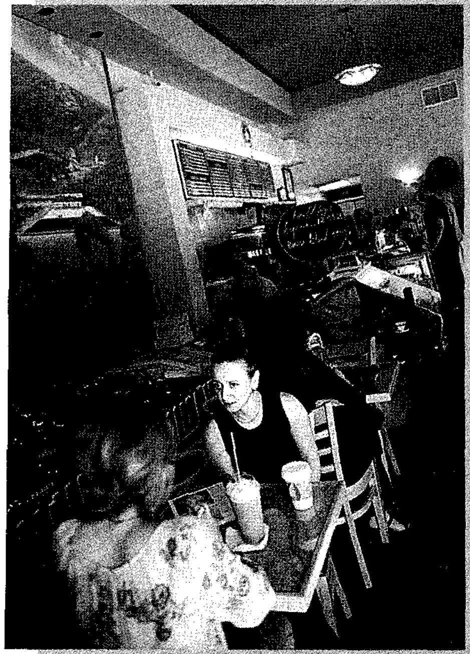
★ United Noodles
At this stylish East Village nook, chef Paul Chantharavirooj riffs on the Asian-noodle theme with "U.N.-style" chicken linguini, sashimi with cold soba, and the French and Japanese influences he picked up cooking at Patina, L'Orangerie, and, most recently, Union Pacific. And if the 28-seat interior looks familiar, with its raw concrete and Eames chairs, it's because one of the owners designed a few of Manhattan's better-looking Thai restaurants before opening his own. • 349 E. 12th St. (212-614-0155). (M)

★ Washington Park
Not since Dolly Levi descended the steps of the Harmonia Gardens has a return to a restaurant been so boisterously chronicled. The reason there is cause for high-kicking and strutting is that rather than bring us back down memory lane, eighties icon Jonathan Waxman reveals that his passion for market produce like dragon beans and ramps and his breezy touch in dropping them in pastas and alongside juicy duck confit is as vital as ever. • 24 Fifth Ave. (212-529-4400). (M–E)

The Underground Gourmet

Bean Queen

"We export 50 percent of the coffee in the world," says Katia Santana, a native Brazilian, "but we don't have good marketing." Until now. What Juan Valdez has done for his Colombia, Santana intends to do for her country; she's already off to a great start, judging by the laptop-toting regulars who congregate at **Brasil Coffee House**, her cheerful new café in Hunters Point, Queens. Santana's family owns a coffee business in Minas Gerais, and she's obviously steeped in caffeine culture. One wall bears a mural of an 1836 plantation, brought to three-dimensional life in a scale model beside it. Wooden plaques tell "The Story of Coffee," including the famous episode involving an Ethiopian goatherd and his dancing flock (they weren't drinking decaf). The congenial staff wear plantation hats and happily dispense samples of passion-fruit and espresso smoothies, both of which are best enjoyed with unfailingly fresh Brazilian snacks like flaky chicken pasteles and soft coxinhas, or croquettes. Salads, homemade flan, and buttery coffee cake provide plenty of sustenance, but for a real taste of what Santana calls "home food"—meat, in other words—head next door to **Fast and Delicious**, her new takeout annex devoted to the inherently Brazilian art of coal-fire barbecue. Churrasco of top sirloin ($14.95) is deeply flavorful and tender enough to cut with a plastic knife (though it's served with a real one if you dine in), and the kitchen excels at daily stew specials culminating in Saturday's lavish feijoada ($12.95), the black-bean-and-meat extravaganza that many consider Brazil's national dish, and perhaps the second-best use of its indigenous beans. (48-19 Vernon Boulevard, Queens; 718-729-5969.) R.R.



Manhattan

Lower New York

★ aKa Cafe
Another funky little place from the 71 Clinton Fresh Food folks. This one features a clever, inexpensive small-plates menu with nods toward the neighborhood and its suppliers. The perfectly flaky braised-pork empanada is superb; oyster soup comes with Streit's matzo on the side; and the pressed chopped-hanger-steak slider on a bialy with Gus's pickle slices and onions is the best thing to happen to that onion bun

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since Kossar. • 49 Clinton St. (212-979-6096). (I)

★ City Hall
Chef-owner Henry Meer may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish high-rise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M-E)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

★ The Harrison
With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

★ Nam
Nam, with its pale-lemon-and-celadon walls and its illuminated bamboo poles, is a pristine haven just north of the eerie lights of ground zero. Sample wonderful bo bia (soft rice-paper rolls filled with jícama, shrimp, and sweet sausage), luscious shrimp-chicken-and-bean-sprout-filled coconut crêpes, and street-food-inspired thit nuong cuon (lemongrass-beef-and-sesame rice-paper rolls), all lovingly prepared by a trio of talented Vietnamese cooks. • 110 Reade St. (212-267-1777). (I-M)

★ Nobu
There is not another experience like it in town. Nobu Matsuhisa is a chef of such wondrous originality that nothing on his menu is merely as it reads. Each dish reinvents your definition of what it should taste like. Teensy oysters make your eyes pop. Bonito soothes the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M-E)

★ Omen
The most singularly uncommon Japanese meal you can clear your senses with is to be found at this rustic home to Kyoto-style country cooking. The food looks coarse—little bowls with mackerel and daikon radish, or a quail egg oozing over a chunk of toro—and the first swallow is likely to be eerie and sharp. But the aftertaste provokes instantaneous acceptance followed by a craving for more. • 113 Thompson St. (212-925-8923). (M-E) AE only

★ Suba
With an offbeat menu that melds Spanish and Latin-American flavors, and an aquatic motif involving a pool and an illuminated moat, this Lower East Side restaurant and lounge aspires to make something of a splash. Chef Stéphane Buchholzer goes with the flow, serving a selection of $3 tapas and bigger plates of roasted vegetables with fig jam and saffron crackers, and Cornish hen with steamed mussels and rice croquettes. • 109 Ludlow St. (212-982-5714). (M)

★ Théo
The vanilla-and-caramel décor is cool but not chilly. Sound levels are buoyant but bearable. The appealing menu—call it international comfort food—doesn't rely on steak-frites to render it affordable. Waiters who are cute enough to intimidate newspaper critics don't forget you. And no velvet rope. Theo is startling because it is so deliberately of the angst-free moment, a hip hangout that instigates no anxiety. • 325 Spring St. (212-414-1344). (M)

Below 14th Street, East

★ Bar Veloce
An early proponent of the tiny Italian sandwich, Bar Veloce squeezes considerable style and substance into a small space where well-crafted panini and tramezzini are washed down with easy-drinking wines that mostly sell for less than $10 a glass. • 175 Second Ave. (212-260-3200). (I)

★ Frank
With its kinetic open kitchen, its laconic waitstaff, and its cramped, thrift-shop furniture, Frank is where red-sauce specialist Frank Prisinzano launched his budget-Italian East Village empire. No matter the hour, it's full of hungry hipsters looking to fill up on Grandma Carmela's slow-cooked ragù, Uncle Michael's medicine ball of a meatloaf, and great bruschetta al pomodoro (when it comes to sourcing out-of-season tomatoes, Frank must be connected). • 88 Second Ave. (212-420-0106). (I-M)

★ Gotham Bar & Grill
What began with an unfocused menu of Americana in a raucous eighties-style grand café has mellowed over two decades into a trusted classic with Alfred Portale relentlessly pursuing perfection in the kitchen. Settle into a cocoon of confident service—informal but informed, friendly but unintrusive. Then, depending on the season and the market, rediscover Portale's discipline in a lush truffle-oil-perfumed risotto with caramelized sweet turnips, duck confit, and savoy cabbage. Or in seared yellowfin propped alongside pappardelle rolled around caponata in which each vegetable is like a jewel. • 12 E. 12th St. (212-620-4020). (E)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where the sushi chef reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M-E)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Tappo
The menu says "baby," but this is a big baby octopus, all in one piece, brilliantly caramelized and meltingly tender. It's just one of the mostly oversize Mediterranean appetizers, best followed by a pasta from the list of daily specials—sensational maltagliati with Genovese ragù, or luscious spinach-and-ricotta raviolini in a fresh tomato sauce—and then perhaps a grilled sirloin for the table to share in this romantically dim flea market of a room. (Yes, a lot of the furniture is for sale.) • 403 E. 12th St. (212-505-0001). (M)

Below 14th Street, West

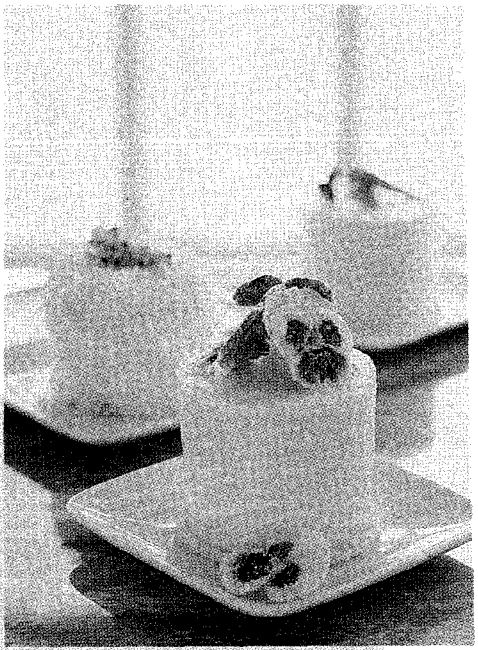
★ A Salt & Battery
A fish-and-chips shop that literally reeks of authenticity: Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, and the improbably edible deep-fried Mars Bars, all deftly executed by a wisecracking fry chef who used to cook in the British Merchant Navy, and then, judging by his hoop earrings, pantaloons, and Errol Flynn beard, must have turned pirate. • 112 Greenwich Ave. (212-691-2713). (I-M)

Alfama
The family-reunion feel of the welcome you receive when you set foot inside this cozy corner of Portugal in the Village sets the mood. And the kitchen seals the deal with authentic dishes like a luscious seafood mariscada, codfish soufflé, and an oddly delicious shellfish bread pudding with tiger prawns. Bonus points for an interesting Portuguese wine list and live fado music on Wednesdays. • 551 Hudson St. (212-645-2500). (M-E)

★ Babbo
Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch, and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I-M)

★ Deborah—Life Love Food
Deborah's is one of those seemingly generic menus—meat loaf, pork chops—that provoke some hesitation outside the restaurant. Just move it inside. You'll be glad you did once you tuck into some seriously fresh, just-tweaked-enough American comfort food: a juicy cheeseburger with some of the best hand-cut fries in



Shopping

Hot Spots

After attending the Culinary Institute of America, Ayse Dizioglu was toiling away in the relative obscurity of a Wall Street catering kitchen when she threw in the towel. What she really wanted was her own bakery, a place where she could see customers enjoying the fruits (and fruit tarts) of her labor. She found two like-minded chefs, both refugees from high-volume restaurants, to help her run **Polka Dot Cake Studio**, a custom-cake bakery with a retail shop and a cozy, home-kitchen vibe. The brick-walled space is painted a shade of white called "vanilla ice cream" and furnished with light wood, wicker baskets, and cookbooks, plus marble café tables and a display case that should be fully stocked by August 24 with caramel-swirl cheesecakes, tirami su cups, and individual coconut cakes (pictured). (312 Bleecker Street; 212-645-0500.)

PHOTOGRAPH BY CARINA SALVI.

town; beer-battered fish and chips to make a Brit blush; and a cool Key-lime tart that even Brooklyn's Steve's would tout. • 43 Carmine St. (212-242-2606). (M)

★ Inside
The trick to dining at Anne Rosenzweig's comfortable, cut-rate sequel to Arcadia and Lobster Club is to somehow avoid the delectably lethal bar snacks like bacon-wrapped dates, fried oysters, and a grilled cheddar-and-ramp sandwich. That way, you can savor chef-co-owner Charleen Badman's seasonally inspired salads, homemade pastas, and charismatic comfort food, like roast chicken with spaetzle and "lilies" (a lyrical and botanically correct name for onions, garlic, and shallots). • 9 Jones St. (212-229-9999). (M)

★ Paradou
There's a feeling of garlic-soaked bonhomie at this cozy bistro à vins named after the bucolic Provençal village of Le Paradou ("paradise" in the local dialect) and dedicated to serving wine-friendly food like ripe cheeses, charcuterie, tartines, crêpes, and hearty rustic pressed sandwiches like the one of duck rillettes, capers, roasted tomatoes, and shallots. In warm weather, a garden with a pétanque court provides extra seating, and behind that, in a delicious bit of Manhattan real-estate irony, lurks Hell (the lounge). • 8 Little W. 12th St. (212-463-8345). (I–M)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

Villa Mosconi
Traditional northern Italian home cooking in the heart of Greenwich Village. A year-round backyard garden is available for private parties. • 69 MacDougal St. (212-673-0390). (M)

14th–42nd Streets, East Side

★ Artisanal
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust). If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. • 2 Park Ave., at 32nd St. (212-725-8585). (M–E)

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

Black Duck
Named for a rum-running boat and owned by a hotel-and-cruise-ship company, this tavernesque restaurant at the Park South Hotel understandably goes overboard on seafood dishes like lobster martini, porcini-and-herb-crusted salmon in pastry, and sushi-style sesame-seared tuna. The "black duck" is pepper-crusted magret cooked with the proprietary house rum. • 122 E. 28th St. (212-204-5240). (M)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting suckling pig from a lean-to in Union Square, and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M–E)

★ Cipriani Le Specialità
To that age-old question "Where can I get a good, cheap takeout lunch in midtown?" here's a surprising answer: a sunny, three-table café run by those high-livin', Bellini-swillin' Cipriani boys. Check out the cakes and pastries, but the kitchen really excels with a terrific variety of Italian sandwiches and daily pasta specials like gnocchi alla romana: five toothsome dumplings shaped like large scallops in a subtle tomato sauce. Consistently great espresso, too. • 110 E. 42nd St. (212-557-5088). (I–M)

★ craftbar
With only six daily entrées—two fish, two meat, and two pastas—craftbar might be Tom Colicchio and chef Marco Canora's laid-back answer to those still anxiety-stricken by Craft's hands-on menu. But before you get around to fish stew, braised rabbit, or linguine with clam sauce, you'll have to navigate a mouthwatering minefield of Italian-accented appetizers and snacks including risotto balls, salumi, and expertly pressed sandwiches. • 47 E. 19th St. (212-780-0880). (M)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave., at 51st St. (582-8244). (I–M)

Metronome
This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with roasted ricotta salata, and rib eye of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

★ Tocqueville
At the loveliest mom-and-pop shop in town, Marco Moreira and Jo-Ann Markovitzky have taken what they've learned from a decade of catering and added to it all they couldn't do in someone else's home: spirit-lightening sweet-pea-and-wild-leek risotto, rack of lamb with luscious rillettes of lamb shoulder; chocolate bread pudding as dense as ganache. Their gently idiosyncratic nook will take about twenty minutes to charm you. • 15 E. 15th St. (212-647-1515). (M–E)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin, and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

14th–42nd Streets, West Side

★ Above
Don't be discouraged by the proletarian to-'n'-fro of 42nd Street. A sophisticated and handsomely designed hideaway waits in the twenty-first-floor lobby of the Times Square Hilton, and so does Galveston lobster chili, a classic Caesar, butter-poached Maine lobster, and a $23 burger. • 234 W. 42nd St. (212-642-2626). (E)

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M–E)

Chelsea Ristorante
A solid Chelsea Italian restaurant catering to a business crowd at lunch; a casual, mature crowd for dinner; and large or small private parties anytime. From the wood-burning brick oven come all sorts of tasty things: hot seafood antipasti, grilled steak or lobster, and pizza; plus, there are house specialties like sautéed artichokes and homemade black tagliolini with smoked salmon in a creamy tomato sauce. • 108 Eighth Ave. (212-924-7786). (M)

★ Ilo
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef-owner Rick Laakkonen's charms and talents are

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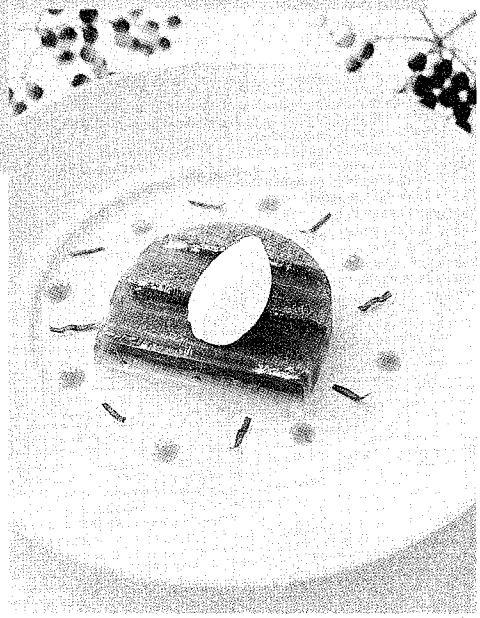
Object of Desire

Breaking the Mold

You don't normally associate Jell-O with Greenmarket strawberries and champagne. But for his strawberry-and-champagne terrine, **Veritas**'s Francisco J. Migoya eschews mini-marshmallows and banana slices in favor of sheet gelatin, puréed local strawberries, and bubbly from the restaurant's prodigious supply. He dabs the plate with strawberry coulis and basil chiffonade, and tops this wonderfully cool, subtly sweet—and miraculously unrubbery—dessert with sweetened crème fraîche, Cool Whip being rare in these parts. (43 East 20th Street; 212-353-3700.)



many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

Le Madri
Pino Luongo's Chelsea mainstay has long enjoyed a reputation for rustic informality and flavorful Tuscan fare. The sidewalk café is a nice warm-weather spot for a light lunch of salad and pasta. For a more substantial repast, there are sautéed chicken livers with pancetta and sage, buttermilk-and-Parmesan-marinated soft-shell crabs, and who can resist the wood-oven pizzas and fabulous focaccia robiola? • 168 W. 18th St. (212-727-8022). (M–E)

★ Maroons
Ooooh, baby! Do they got attitude. But ooooh, baby! Do they got fried chicken and ribs to die for, pepper-pot soup worth slurping all over your tie, the only fried green tomatoes to ever convince a Yankee why they're worth craving, the most potent, puckering margarita in town, and a red-velvet cake that provides a sugar rush so intense you shouldn't leave the place unescorted. • 244 W. 16th St. (212-206-8640). (M)

★ The Park
Were you around during the eighties when places like Mudd Club and Area, and art in the East Village, made New York nightlife feel like the coolest in the world? If you were, then stop watching the reality-based show you're hooked on and go play in the Park, a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M–E)

★ The Red Cat
Not every artist is starving, and the ones with hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

Slate
Even if pool isn't your game, you might be willing to brave this hall's not exactly tony crowd, giant TVs, and techno throb—not to mention big guys wielding big sticks—for a crack at some delectable comfort food. The big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remarkable. • 54 W. 21st St. (212-989-0096). (M)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street–fresh whole fish are priced by the pound and described on the menu like wines. Barbounia, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second fl. (791-9463). (I–M)

★ The Four Seasons
They're still the most perfect dining rooms in town. Happily, the owners sensed how marvelous it would be if the food matched the peerless design. They've radically altered an expensive menu to be more inventive, more seasoned, more current, and worth the bucks. The power lunchers may ignore what's on their plates, but the rest of us won't. • 99 E. 52nd St. (212-754-9494). (E)

Haru
Haru means "spring" in Japanese, and the design theme at this fourth and funkiest Manhattan branch of the Haru chainlet is man-made nature, from the digital-photomural-of-grass floor to the robotic fish in the aquariums over the bar. The menu features all the usual suspects, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. • 280 Park Ave., nr. 48th St. (212-490-9680). (M)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Montebello
Upscale northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Montparnasse
This space formerly occupied by Mediterranean-flavored Scarabee has gone resolutely Gallic. From country duck terrine and escargots to braised lamb shank and steak-frites, the menu reads like a Parisian-bistro primer. But just in case the food doesn't get the message across, the décor does, with oversize mirrors, framed French advertising posters, and cozy booths. • 230 E. 51st St. (212-758-6633). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

★ Sushisay
An emergency room is more inviting; everyone's greeted with the same clinical courtesy. Sushi presentation is handsome and precise, but hardly breathtaking. The taste, however, is something else. Sushisay has the cleanest, most seductive sliced raw fish in town. Go with someone who will help you ignore the setting. Or just close your eyes. Your other senses will be doing overtime. • 38 E. 51st St. (212-755-1780). (M–E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally and incorporates to-be-expected luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopine, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

★ Blue Fin
How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish seafood house at the W Times Square.

PHOTOGRAPH BY CARINA SALVI.

It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, a superior crab cake with celery-root salad, and a silken, often luminous way with fish, plus sushi to match any vowel-ending raw-fish bar in town. • 1567 Broadway, at 47th St. (212-918-1400). (M–E)

Cascina
The communal farmhouse tables and equally rustic house wines, imported from the owner's northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gêlée, which chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $29 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Haru
This branch of the stylish, popular Japanese mini-chain, like the others, specializes in fresh, oversized sushi, fifteen house sauces, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. Natural wood tones and a wall of tree branches separating the dining room from the sushi bar brings a little serenity to Times Square. • 205 W. 43rd St. (212-398-9810). (M)

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli, this branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews or try the $23.95 pre theater menu on the way to a show. Private rooms are available for special events. • 127 W. 43rd St. (646-366-0235). (M–E)

Johnnie's Italian
This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I–M)

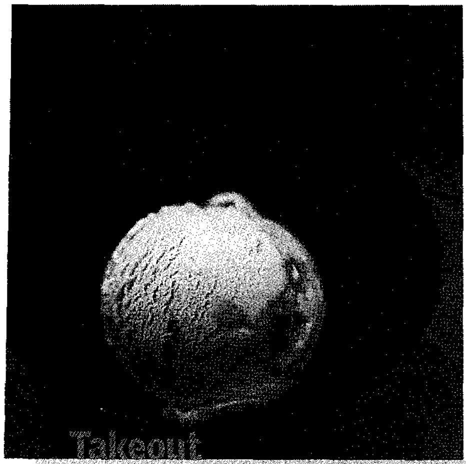
★ Le Madeleine
Don't sulk if you can't get into Esca across the street: This venerable bistro's gone modern under chef Bruce Beaty (whose lively flavors reflect stints with Alfred Portale and Gilbert LeCoze). We feel miles from Ninth Avenue in the quirky all-weather garden, sharing grilled lamb sausage and splendid yellowfin tartare. Lemon custard seals the deal. Grab a honey madeleine and catch that curtain. • 403 W. 43rd St. (212-246-2993). (M)

★ Marseille
Named for the gritty, industrial port city, this Hell's Kitchen kitchen imbues the Film Center Building with a *Casablanca*-era French-Moroccan feel, replete with tile floor and zinc bar, but no piano. Chef Alex Ureña, late of Blue Hill, traverses the Mediterranean for stuffed zucchini blossoms, mussel bruschetta, rock-shrimp falafel, and the inevitable bouillabaisse. • 630 Ninth Ave., at 44th St. (212-333-3410). (M)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Pierre au Tunnel
Traditional French cuisine, served in thoroughly charming and comfortable surroundings. • 250 W. 47th St. (212-575-1220). (M)

Pig and Whistle
A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). Also, 922 Third Ave., nr. 55th St. (688-4646). (M)



Christmas in August

We usually don't think about marrons glacés, the French candied chestnuts traditionally devoured at Christmas, until the Harry and David catalogues start arriving by the dozen, or at least until Destiny's Child shows up for the Rockefeller Center tree lighting. But **La Maison du Chocolat's marron glacé ice cream** ($3.50 per scoop, served in a cone or cup) has put us in a festive mood early this year. The swank shop's most popular flavor is ultrarich and smooth, with a sophisticated burnt-rum-infused sweetness, and is studded with chopped pieces of the sugar-glazed nuts. It puts to shame those eggnog-flavored ice creams that pop up during the holidays. (30 Rockefeller Plaza, on 49th Street; 212-265-9404; and 1018 Madison Avenue, near 78th Street; 212-744-7117.)

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PHOTOGRAPH BY KENNETH CHEN.

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

★ Town
A delightful sensation takes over the moment you descend into Town—that all-too-infrequent feeling that you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

★ Triomphe
Now that 44th Street west of Fifth is hotel row, the venerable Iroquois has emerged from its midlife stodge with a $13 million makeover and a pocket-size restaurant. Perhaps the prices could be sweeter, but there is much to savor on Steven Zobel's menu: tender braised rabbit, oysters simmered in Vermouth cream, sautéed chicken livers, and a serious steak. • 49 W. 44th St. (212-453-4233). (M–E)

Zanzibar
The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Alain Ducasse at the Essex House
The epitome of posh, from the decorous welcome to the postprandial lollipop cart, Ducasse's American outpost has found its groove. And even if a $160 dinner doesn't become a weekly habit, the extravagantly Art Deco cocoon of a room should be experienced at least once, as should the obsessively seasonal menus, the cheese course, and the high-concept wine list. The twice-weekly $65 lunch is, relatively speaking, a steal. • 155 W. 58th St. (212-265-7300). (E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

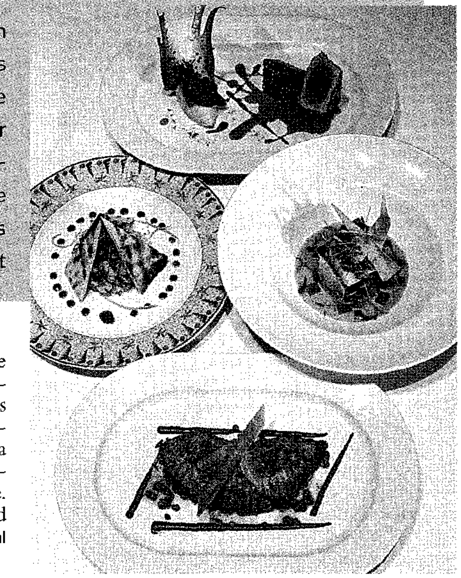
★ March
Expanded seating and a rooftop terrace aren't the only welcome additions to this ultraromantic Sutton Place townhouse. Wayne Nish has shed his obsession with Japan and embraced what he calls "New York cuisine," luxed up with a little more cream and butter. A typical tasting menu begins in a truffly, buttery haze of vegetable fricassee, then segues into Muscat-scented lobster and moist chicken in spice-mulled pear cider, before climaxing in rustic lamb shoulder with fennel purée. • 405 E. 58th St. (212-754-6272). (E)

★ Norma's
Anyone who equates French toast or biscuits with Mom and unconditional love might agree that the Parker Meridien's spiffy Norma's, with its exuberant all-day breakfast, is worthy of an award. Pancakes by a mom on Prozac. Complimentary fruit-smoothie shots and a duo of croissants oozing smoked-salmon-flecked scrambled eggs. If there really can be too much of a good thing, then breakfast here ought to be against the law. • 118 W. 57th St. (212-708-7460). (M)

Ask Gael

We long to splurge in a civilized retreat.

Let yourself be cosseted with old-fashioned grace in the faintly nautical cool of **Oceana**. No need to worry that Rick Moonen's abrupt exit (see page 213 for more about his latest venture) has left a leaky ship. The house's longtime second, Michael Schenk, carries on, riding the cutting edge with remarkable élan. Grapefruit, yuzu, and lemon verbena build an acid high in wild-striped-bass seviche. Truffled corn broth anchoring Mayan shrimp ravioli is cream-lush decadence. Doubters will discover that olive-oil poaching leaves halibut miraculously tender. Skate with fingerlings in caper-beurre noisette, and grilled black bass with spicy piperade and avocado mousse, are equally exciting. My sesame-crusted yellowfin looks like a Franz Kline in Technicolor. True, a scallop starter seems lackluster, and entrée portions can be chintzy, but such lapses are few. As for dessert, a bing-cherry doughnut with sour-cherry ice cream and tangy rhubarb crumble are what summer is all about. Splurge is right: Figure $200 and up for two. (55 East 54th Street; 212-759-5941.)



ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ San Domenico
You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

★ Shelly's New York
The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style"—and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

Tao Asian Bistro
The team behind Rue 57 has transformed the old Palace movie house into a place where the indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace. • 42 E. 58th St. (212-888-2288). (M)

Above 60th Street, East Side

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

★ Café Sabarsky
Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style *kaffeehaus* at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, cod strudel for lunch—and Friday nights only, dinner service until 9 P.M. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

★ Centolire
The theme of Pino Luongo's latest is Italian-American/Tuscan. Everything on the menu is labeled either Old World (like timpano, à la *Big Night*) or New World (spaghetti with spicy lobster and oven-dried cherry tomatoes, a dazzlingly good dry-aged rib-eye steak). And anything with a little pot-shaped symbol next to it is slowly baked in terra-cotta, a technique that bridges both chronological and continental divides. • 1167 Madison Ave., near 86th St. (212-734-7711). (M–E)

★ Commissary
Matthew Kenney (Canteen, Commune) re-establishes his uptown presence with a kitchen that revives some of his signature Mediterranean flavors in dishes like polenta with mascarpone at breakfast (coming soon); panini of prosciutto, pear, blue cheese, and white-truffle honey at lunch; and lamb loin stuffed with goat cheese, mint, dates, and almonds, served with saffron fregula, at dinner. • 1030 Third Ave., at 61st St. (212-339-9955). (E)

Haru Sake Bar
Very fresh sushi, sashimi, tempura, plus Japanese fusion fare, and an expanded selection of sake and sake cocktails are the draw at this popular uptown branch of the Japanese mini-chain. Take-out service too. • 1327 Third Ave., at 76th St. (212-452-1028). (M)

★ JoJo
This is where it all began, where Jean-Georges Von-

PHOTOGRAPH BY KENNETH CHEN.

gerichten first stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. The once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack, but in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Kai
Downstairs is the Ito En tea shop; upstairs, an elegant restaurant serving food inspired by *kaiseki*, the Japanese meal served after a tea ceremony. And some of the dishes on the four-level prix fixe dinner menus ($55 to $110) are flavored with the key ingredient including salt-crusted black cod with tea leaves and dill, and green-tea noodles with tofu. Lunch is offered à la carte. • 822 Madison Ave., at 69th St. (212-988-7277). (E)

Maine Lobster Seafood Restaurant
For a chunk of land surrounded by water, Manhattan surprisingly isn't known for its casual American seafood, the type of saltwater-scented fare that defines New England dining. Maine Lobster hopes to change all that with its across-the-board seafood menu of stone crabs, "very crabby" crab cakes, lobster rolls, pan-seared scallops, and steamed lobster. • 1631 Second Ave., nr. 85th St. (212-327-4800). (M)

★ Mangiarini
There may be more Italian restaurants on the Upper East Side than there are cannoli on Mulberry Street, but few as bare-boned chic as this one. The designer of the Calvin Klein boutique went commensurately minimalist at this narrow 30-seater, where spaghetti with lemon and basil and sandwiches like prosciutto and melted goat cheese on semolina flatbread are as stylishly stripped down as the décor. • 1593 Second Ave., nr. 83rd St. (212-734-5500). (I)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (roasted-beet salad with goat cheese, thyme-crusted tuna with tomato and black-olive vinaigrette), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Mo's Caribbean Bar and Mexican Grill
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Above 60th Street, West Side

★ Calle Ocho
Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terra cotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yucca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M-E)

★ Compass
It didn't work as Marika, not even when talented Neil Annis took over. With a shift of partners, the newly dubbed Compass has finally found a winning West Side mojo. This time around, Annis's tweaked menu (a clever chopped salad, luscious vichyssoise, shimmering halibut, a first-rate veal chop, short ribs on fingerling purée) should garner as much attention as the design. • 208 W. 70th St. (212-875-8600). (E)

★ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

★ Nick & Toni's Café
This spin-off of the East Hampton classic is literally a hot spot, with flavorful Mediterranean food popping and sizzling in the wood-burning oven. Ingredients are top-notch, wines well selected, and the oven-roasted chops and whole fish consistently satisfying. Pizza night on Sunday gives John's a run for its thin-crust money. • 100 W. 67th St. (212-496-4000). (M-E)

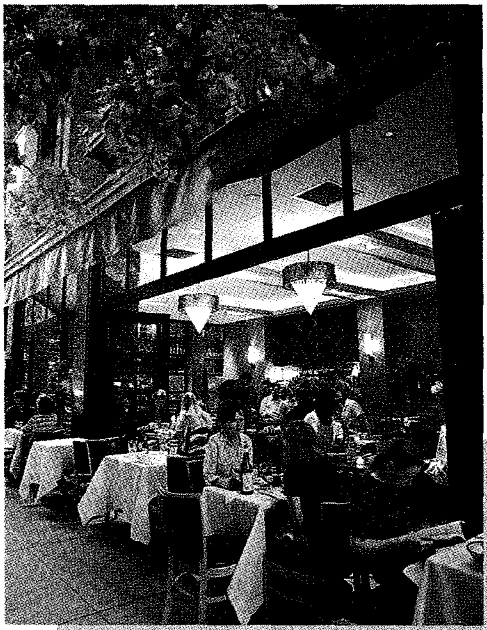
★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M-E)

Rain
Slightly tamed for American consumption, the spices at this Upper West Side Thai restaurant are fragrant rather than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 100 W. 82nd St. (212-501-0776). (M)

Restaurant 222
Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The new prix fixe Italian steakhouse menu ($20 at lunch, $39 at dinner) and $29.95 pretheater menu are particularly good deals. • 222 W. 79th St. (212-799-0400). (E)

Revival
A trellis of pin lights outside, flickering votives, and bright-hued globes spotlighting tables and booths bring warmth and life to a desolate patch of Harlem still waiting to blossom. Sad to say, no one need rush here for the amateurish fusion, but locals with kiddies in tow seem happy enough at this gift to the neighborhood, and the lovingly overwrought cooking is gently priced. A good bet if you stop by after the show at the Apollo. • 2367 Frederick Douglass Blvd., at 127th St. (212-222-8338). (M)

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)



PHOTOGRAPH BY PATRIK RYTIKANGAS.

Brooklyn

Long Tan
A sprawling, minimalist-chic Thai restaurant and lounge with a snug garden, house-infused cocktails, an intriguing Australian wine list, and a kitchen that challenges nearby Blue Ribbon's late-night supremacy, serving till 2 A.M. Chef Jeff Hardinger, late of Ruby Foo's, turns out lively renditions of shrimp-and-litchi spring rolls, rice-and-garlic sausages, vegetarian jungle curry, and grilled-kangaroo salad—which we'd imagine goes splendidly with a glass of Tasmanian Pinot Noir. • 196 Fifth Ave., nr. Union Street (718-622-8444). (I-M)

Queens

Tournesol
Rather than follow the example of countless Brooklyn-bound restaurateurs before him, Pascal Escriout, the former maître d' at Artisanal and a neighborhood resident, opted to plug the steak-frites gap in his own backyard. The apparently famished neighborhood fills the 40-seat premises for gently priced fish soup, mussels, homemade foie gras terrine, and plats du jour like cassoulet and coq au vin. • 50-12 Vernon Blvd., Queens (718-472-4355). (M) ($)

New Menu

Library Renewal

Bustling during the day and dead at night, Madison and 41st, according to former Oceana chef-partner Rick Moonen, is "a hard neighborhood for destination dining." He arrived at that conclusion when he started retooling the Library Hotel restaurant, formerly known as Vigneti and recently rechristened **Branzini** (a project that should occupy him until he opens RM with the same partners next month). Moonen's strategy to lure his lunch crowd back at night: After 8:30 P.M., he pares his all-day Mediterranean menu down to an appealing assortment of tapaslike small plates, like a bracingly dressed arugula-and-endive salad, a meaty trio of oil-drizzled grilled sardines, cheese-dusted risotto croquettes, and prosciutto-wrapped figs with Gorgonzola, each helpfully paired with a wine. (299 Madison Avenue, at 41st Street; 212-557-3340.)

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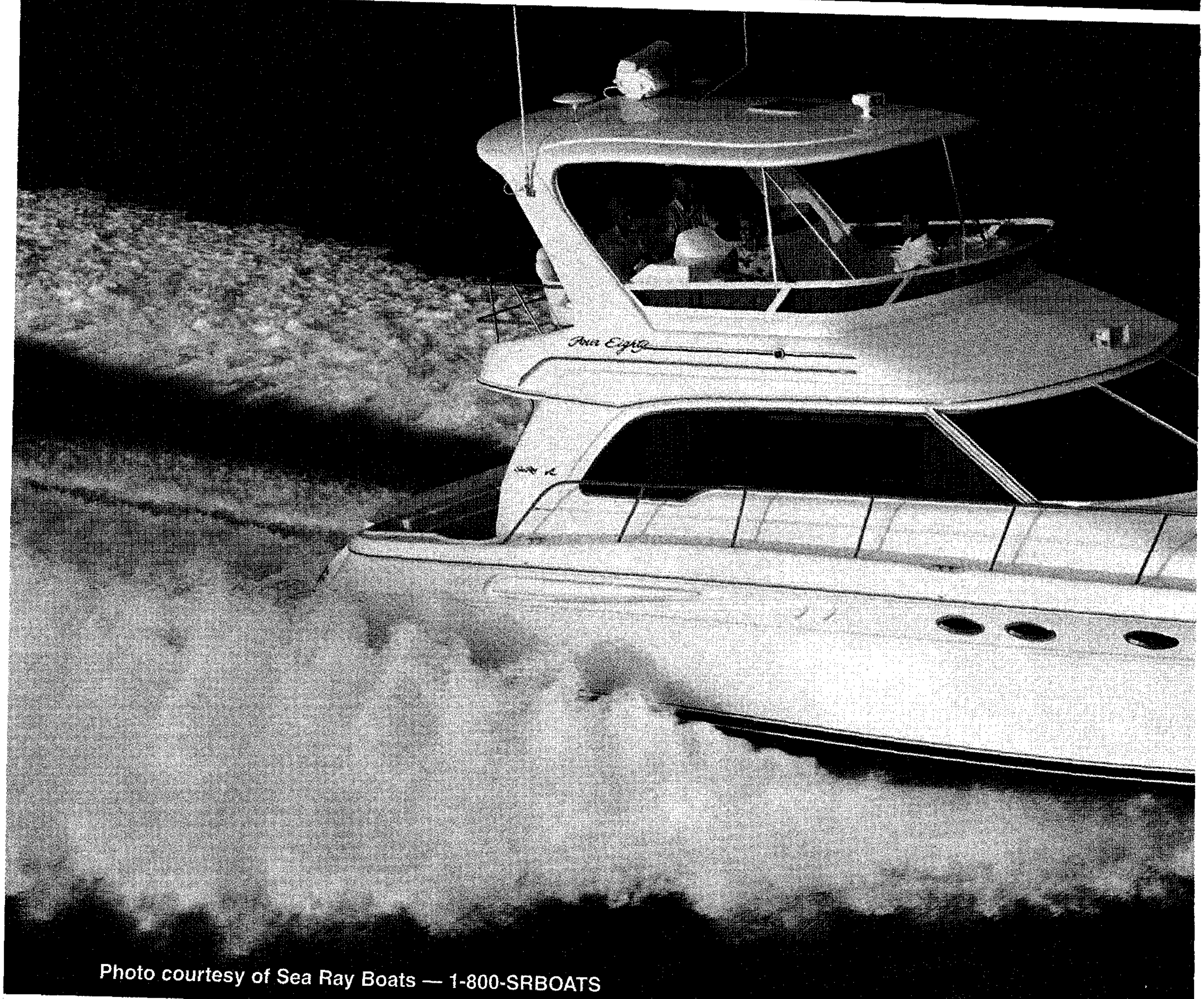

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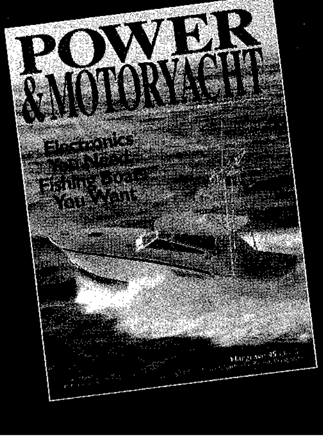
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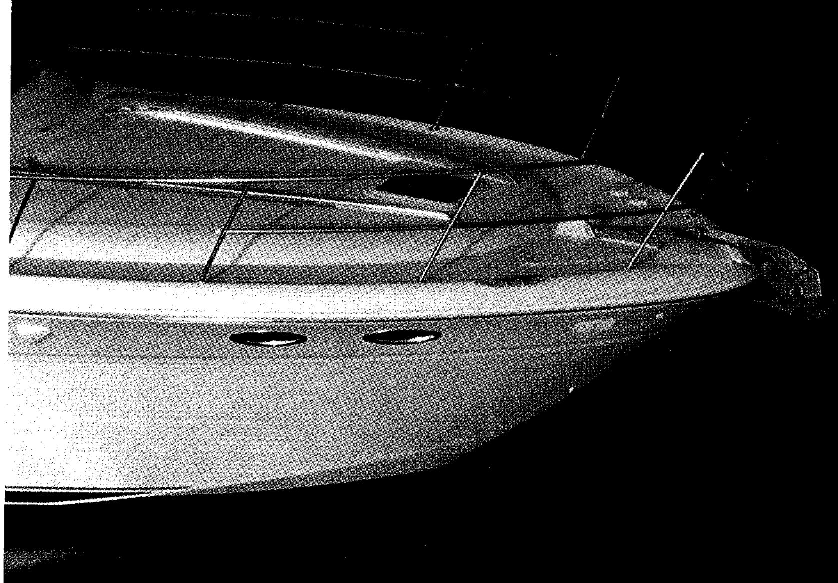

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Classical Music

★ Composers Collaborative, Inc.
Presents "Non Sequitur 2002," a round of collaborations by composer-writer duos in experimental works that break the fourth wall and combine spoken word, high-tech chant, minimalism, and ancient instrumentation. 8/19–8/21 at 8. • Bowery Poetry Club, Bowery at 1st St. (212-663-1967); $20 ($15 advance).

★ Mostly Mozart Festival
The festival orchestra plays two free concerts. 8/20 and 8/21 at 8. Tickets are available at the Avery Fisher Hall box office, 8/19 at 10 A.M. Two-ticket limit. Visit lincolncenter.org. • Lincoln Center (212-875-5399); $20–$50.

★ Lincoln Center Out-of-Doors
Chamber-music ensemble Relâche, 8/21 at 6:30. Hawaiian slack-key guitarist George Kahumoku, 8/22 at 7. Eightieth-birthday celebration of late jazz great Charles Mingus, 8/23: Clarinets play Mingus at 6:30; the Mingus Big Band plays at 8. Two-day festival of Caribbean, African, Mexican, and Latin American poetry and music, 8/24 and 8/25. Brazilfest 2002: Nova Bossa Nova, 8/25 at 8. Call for locations and rain dates. • Lincoln Center (212-875-5108); free.

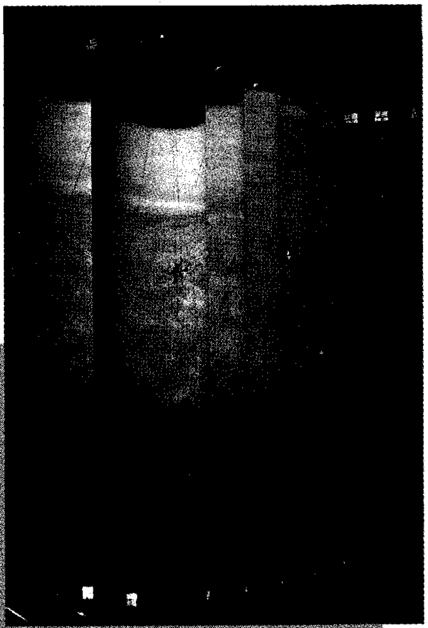
Music at Grand Central Terminal
Chamber ensembles at Grand Central: in the lower-level dining concourse, the Eric Paulin Jazz Ensemble, 8/22 at 6:30, and Cajun-Gypsy duo Sean & Valery, 8/29 at 6:30; in the main concourse, United Family of Strings, 8/28 at noon. • Grand Central Terminal (212-340-2347); free.

★ Bargemusic
Chamber music on the water: Haydn, Brahms, and Shostakovich, 8/22 and 8/25. Haydn, Prokofiev, Berio, and Weber, 8/23 and 8/24. Schumann, Hindemith, Bach, and Beethoven, 8/29–8/31. Thu.–Sat. at 7:30, Sun. at 4. • Fulton Ferry Landing, next to the Brooklyn Bridge (718-624-2083); $35.

St. Bartholomew's Choir
The men of the choir perform William Byrd's Mass for Three Voices, 8/25 at 11 A.M. Choir and chamber orchestra perform Mozart's Missa Brevis in B-flat, including *Dona Nobis Pacem* in the style of French gavotte, 9/1 at 11 A.M. • St. Bartholomew's Church, Park Ave. at 51st St. (212-378-0222); free.

Premiere

Hook Check



A grain terminal probably isn't the first thing that comes to mind when you think about Brooklyn. But Red Hook is home to the only one left in the city, and San Francisco-based choreographer Joanna Haigood calls the abandoned building "spectacular." Commissioned by Dancing in the Streets, Haigood's **Picture Red Hook** premieres this week (free) at the Gowanus Industrial Park and is a hugely ambitious work—dancers scale the sides of the twelve-story mill against a video backdrop of grain pouring into silos mixed with shots of scenes and people from the gentrifying neighborhood. Much of the material for the video and original soundscape was culled from interviews with residents. "A lot of what people spoke about was how to get themselves back on their feet and nurture the community and uplift it," Haigood says. "One of the illusions is of the dancers flying through the streets," adds Wayne Campbell, who created a nearly invisible aerial rigging system to "fly" dancers around the structure (pictured). The setting "kind of reminds us of our roots, in a way, and our relationship to the land," says Haigood, who grew up here more aware of tar than of trees, "which is very easily forgotten in a place like New York." (See "Dance.") A.Z.

PHOTOGRAPH BY DAN DENNEHY.

Sakiko Ohashi and Anna Stoytcheva
Juilliard artists play piano for four hands: works by Ravel, Debussy, and Poulenc. 8/27 at 12:30. • The Continental Center, 180 Maiden Ln. (212-799-5000, ext. 313); free.

Jessica Gould and Lucas Harris
Soprano and theorbo (bass flute) player perform English and Italian Baroque repertoire in a marble-paneled gallery that's reminiscent of the era. 8/28 at 1. • National Academy of Design Museum, Fifth Ave. at 89th St. (917-609-4202); $12.

Opera

American Singers' Opera Project
Presents Verdi's *Falstaff,* 8/22 and 8/24 at 7:30; and two evenings of staged opera scenes from *Die Zauberflöte, Cosi fan Tutte, Adriana Lecouvreur, Les Dialogues de Carmélites,* and *Peter Grimes,* featuring aspiring opera singers. 8/23 at 7:30, 8/25 at 3. • 8/22–8/24: Dicapo Opera Theatre, 184 E. 76th St. 8/25: Christ and St. Stephen's Church, 120 W. 69th St. (212-969-0090); $15.

Dance

★ Les Ballets Trockadero de Monte Carlo
Renowned all-male dance troupe dons tiaras and tutus for New York premieres of Agnes de Mille's Degas-inspired *Debut at the Opera,* Peter Anastos's *La Trovatiara,* a new *Don Quixote,* and company classics. Mon.–Sat. at 8, Sat. at 2. Through 8/24. • The Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $38.

★ New York International Fringe Festival
Final week of new dance works downtown: Zimbabwe-based Iyasa's *Africana-Americano,* a fusion of ethnic music, dance, and drama; Venus Fly Trap's *Stalking Christopher Walken,* a trip inside the enigmatic actor's dreams; Spencer/Colton and Blue Man Group's Randall Jaynes's *Billy Nijinsky,* about a man obsessed with the legendary Russian dancer; Mark Hayes's *Beautiful Red Dress,* which portrays student protesters through clowning, dance, and drama; *Garüng,* about the dangerous and seductive women of myth; *EROStudies,* a Greek-American exploration of secret desires and untamed passion. Through 8/25. Call for details, or visit fringenyc.org. • Various venues (212-420-8877); $12.

★ Trisha Brown Dance Company
Performs with the Dave Douglas Ensemble as part of Lincoln Center Out-of-Doors. 8/21 at 8. • Damrosch Park Bandshell, Lincoln Center (212-875-5108); free.

★ "Picture Red Hook"
(See box.) Joanna Haigood's interactive one-hour piece premieres at an abandoned Brooklyn grain terminal. 8/22–8/24 at 9 P.M. Shuttle buses leave from Union Square at 7:30 ($10 round trip, reservations recommended) and from various subway stops in Brooklyn (free). Call for details, or visit dancinginthestreets.org. • Gowanus Industrial Park, 699 Columbia St. Marine Terminal, Red Hook, Brooklyn (212-625-3505); free.

★ "Swango: The Fusion"
Choreographers from Broadway's *Swing!* and *Forever Tango* combine the playfulness of one form with the passion of the other. Thu.–Fri. at 8:30. Through 8/30. • Swing 46, 349 W. 46th St. (212-262-9554); $35 with drinks, $50 with dinner.

★ Battery Dance Company
Returns with its annual downtown dance festival—21 years and counting—bringing the arts to the business set with a week of free lunchtime performances, this year featuring six lower-Manhattan-based companies. Battery Dance is joined by Jane Goldberg's Changing Times Tap & Friends and the Chinese Folk Dance Company on opening day, 8/24. Ballet Folklorico Mexicano, Dha Fuzion (funk hip-hop), and Chinatown-based Chen & Dancers, 8/25. Dha Fuzion, 8/26. Changing Times Tap & Friends, 8/27. Tokounou All Ability African Dance, 8/28. Chen & Dancers, 8/29. Chinese Folk Dance Company, 8/30. Sat.–Sun. 2 to 5, Mon.–Fri. at 12:15. • 8/24–8/25: Battery Park, Great Lawn. 8/26–8/30: Chase Plaza, Nassau St. nr. Liberty St. (212-219-3910); free.

★ Merce Cunningham Dance Company
Fiftieth-anniversary season continues with the world premiere of the legendary choreographer's latest site-specific piece, created for Battery Park. Décor, from an earlier Cunningham work, is by Andy Warhol. Presented by the Evening Stars series. 9/1 at 7. Visit rivertorivernyc.org. • Battery Park (212-219-9401, ext. 300); free.

★ Paul Taylor Dance Company
Former Cunningham dancer and giant in his own right presents classics from the company repertoire. Presented by the Evening Stars series. 9/4 at 7. Visit rivertorivernyc.org. • Battery Park (212-219-9401); free.

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

Nightlife

cue

Edited by Ethan Brown

Concerts

★ Aerosmith
With Kid Rock; Run-DMC. 8/28–8/29 at 7. Aerosmith has become a band of sterile showmen, but Kid Rock offers real rap-rock kicks onstage. The addition of Run-DMC seems pretty ho-hum, though. Just count the moments till "Walk This Way" . . . • Jones Beach Theater, Wantagh, Long Island (212-307-7171); $45–$90.

Jethro Tull
8/24 at 8. Prog-gers best-known for stretched-out anthems like "Aqualung." • Jones Beach Theater, Wantagh, Long Island (212-307-7171); $35–$45.

Small Stages

B.B. King Blues Club & Grill
8/22: The Nelsons. 8/23: Big Bad Voodoo Daddy. 8/24: The Village People. 8/26: Chaz DePaolo. 8/27: Dave Mason. 8/29: Jon Paris Band. 8/30: The Four Tops. 8/31: Poncho Sanchez. 9/3–9/4: Buddy Guy. • 243 W. 42nd St. (212-997-4144).

Bottom Line
8/21: Leon Russell. 8/22: Neshama Carlebach. 8/23: Robben Ford; Johnny A. 8/24: Marshall Crenshaw and the Employees of Soul. 8/28: Chris Hillman; Herb Pendersen. 8/29: Rhonda Vincent and the Rage. 8/31: Doc Watson; Jack Grace. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
8/22: Umphrey's McGee. 8/26–8/27: Hope Sandoval. 8/28: Paul Westerberg. 9/3: Interpol. 9/4: Elbow; Lift to Experience. • 6 Delancey St. (212-533-2111).

"Celebrate Brooklyn!"
8/24–8/25: Benefit concert with Cake; Modest Mouse; Flaming Lips; De La Soul; Kinky ($37.50). • Prospect Park Bandshell (718-855-7882, ext. 45); $3 suggested donation, except for benefit concerts.

Irving Plaza
8/27: Paul Westerberg. • 17 Irving Pl. (212-777-6800).

Joe's Pub
Mondays: New-music showcase. Tuesdays: D.J.'s Beverly Bond and Belinda spin hip-hop and R&B. Wednesday: World music. Thursdays: Editors, writers, photographers, and all sorts of other non-D.J.'s take to the decks for the "Personality D.J. Series." Saturdays: D.J. Johnny spins hip-hop, house, and soul classics. 8/22: William Hooker. 8/23: Olu. 8/24: Emeline Michel. • 425 Lafayette St. (212-239-6200).

Knitting Factory
8/21: Baby Steps. 8/22: DaVinci's Notebook. 8/23: Fieldwork. 8/24: Jason Lowenstein. 8/25: Cage; J-Zone. 8/26: Six Parts Seven. 8/27: Tony Furtado and the New American Gypsies. 8/28: Princess Superstar. 8/29: Miller's Farm; PreacherBoy. 8/30: Dave Hillyard. 8/31: The Toasters; Eastern Standard Time. 9/1: Leftover Crack. 9/3: Oddjobs; Juggaknots. 9/4: Suicide Machines.• 74 Leonard St. (212-219-3055). $.

Maxwell's
8/21: Higgins; Las Vegas Basement. 8/22: Blue Channel; Billy. 8/23: Ours. 8/24: The Swimmies; Spiral Jetty. 8/28: Beyond Mirth; She Buries Judy. 8/29: Edible Red; Licky. 8/30: East Forty Six; Particle Zoo. 8/31: Locket; Joanie Loves Trotsky. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
8/21: Keith Urban. 8/22: Josh Joplin. 8/23: Cast Iron Filter. 8/24: Citizen Cope. 8/25: Tommy Keene. 8/26: Southern Bitch. 8/27: Dujeous; Northern State. 8/28: Motion City Soundtrack. 8/29: The Mendoza Line; Canyon. 8/30: The Brothers Past. 8/31: The Stills. • 217 E. Houston St. (212-260-4700).

Northsix
8/23: Heroine Sheiks. 8/24: Luna. 8/30: Black Dice. • 66 N. 6th St., Williamsburg, Brooklyn (718-599-5103).

S.O.B.'s
8/21: Bongo Maffin. 8/22: Chuck Brown. 8/23: Abby Dobson. 8/24: Organs. 8/26: Maraca. 8/27: Toots and the Maytals. 8/28: Talib Kweli. 8/30: Somi and Survival Soundz. 8/31: Charanga Habanera. 9/1: Silvana Magda and Katende. 9/2: Charanga Habanera. 9/3: Zuco 103. 9/4: Black Lily. • 204 Varick St. (212-243-4940).

Southpaw
8/21: Castro. 8/23: Luna. 8/28: Rasputina. • 125 5th St., Park Slope, Brooklyn (718-230-0236).

The World
8/28: Dirty Vegas; Outhud. • 1501 Broadway, at 43rd St. (212-398-2563); $40.

Clubs

APT
Mondays: "The Minty Fresh Living Room" with Bobbito Garcia. Tuesdays: "IPod Party" with AndrewAndrew. Wednesdays: "Little Ricky's Rib Shack" with Rich Medina. Fridays: "Undressed" with Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Arc
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Saturdays: "Made Saturdays," trance and progressive house spun by the likes of Deep Dish. • 6 Hubert St. (212-226-9212).

Baktun
Mondays: Techno with "Tronic Treatment." Guests often include techno luminaries like Richie Hawtin. Saturdays: Drum and bass at "Direct Drive." • 418 W. 14th St. (212-206-1590).

★ "Bang the Party"
Lori and E-Man's sweaty Friday-night house party returns to Manhattan after several years at Frank's Lounge in Brooklyn. Expect lots of tambourine-toting dancers and plenty of house and disco classics. • Opaline, 85 Ave. A (212-726-1322); $10.

Centro-Fly
Thursdays: Eclectic music with "?" Fridays: "GBH" hosts some of the more adventurous nights at the club, with D.J.'s like Ashley Beedle and Marshall Jefferson. 8/23: John Howard; D.J. Spun. 8/24: Hiro. 8/30: Marshall Jefferson. • 45 W. 21st St. (212-627-7770).

Club Shelter
Saturdays: Timmy Regisford's long-running deep-house party "Shelter." • Club Shelter, 20 W. 39th St. (212-439-4141). $.

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Sundays: More Larry Tee with "NYFC." Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand St., Williamsburg, Brooklyn (718-599-1000).

★ "P.S. 1 Warm-up Series"
8/24: Chicken Lips; Spacetime Continuum; D.J.

Performance

Viva Vegas

It isn't the best time for British dance music (superclubs like Cream have closed) or even British rock (Oasis frontman Noel Gallagher's recent car crash was met with more interest than the band's latest album). But the self-titled debut from London-based dance-rock trio **Dirty Vegas** (pictured) has managed to become the surprise hit of the year, most likely because the band set out to challenge dance and rock conventions when making it. "We thought, *We're into Neil Young; we're into Danny Tenaglia,*" explains Dirty Vegas vocalist Steve Smith. "*Why can't we make an album that reflects that?*" Even if it can seem unambitiously produced at times, *Dirty Vegas* does represent the group's varied interests; there are epic, Verve-like ballads ("Candles"), chaotic acid house ("Throwing Shapes"), and an eerie twist on a dance-music standby, the vocoder tune ("Days Go By," which could be heard in the ubiquitous commercial for the Mitsubishi Eclipse this past spring). The trio brings its diverse set of sounds to the World on August 28 with a show Smith promises will be nothing like the cerebral performances offered by most dance acts. "We want to bring back the energy dance music once had but lost," he says, "the sort of energy that made us want to start this band." E.B.

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

PHOTOGRAPH BY NIGEL BENNETT.

Wally. • 22-25 Jackson Ave., at 46th St., Long Island City (718-784-2084); free.

★ The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor of Razor and Guido. 8/23: "The 17th Annual DMC Finals," hosted by Jam Master Jay and featuring D.J. Radar; Kool Herc; D.J. Premier; Gangstarr. • 515 W. 18th St. (212-627-0404).

SPA
Wednesdays: Rock and roll and electro spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra," featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Jazz

Birdland
Mondays in August and September from 5:30 to 7:30: Scott Whitfield Jazz Orchestra. Tuesdays from 5:30 to 7:30: David Ostwald's Louis Armstrong Centennial Band. Fridays from 5:30 to 7:30: Lew Anderson's All-American Big Band. Through 8/24: Pat Martino Quartet. 8/29–8/31: Kenny Wheeler. • 315 W. 44th St. (212-581-3080).

Blue Note
Through 8/25: Ron Carter Sextet. 8/26: Pucho and his Latin Soul Brothers. 8/27–9/1: Houston Person and Ernie Andrews. 9/2: Barbara Morrison. 9/3–9/8: Ray Brown Tribute. • 131 W. 3rd St. (212-475-8592).

Cajun
Mondays and Thursdays in August and September: Vince Giordano and the Nighthawks. Tuesdays: Stanley's Washboard Kings. Wednesdays: Eddie Davis and his New Orleans Jazz Band. Fridays: The Canal Street Dixieland Jazz and Blues Band. Saturdays: The Red Onion Jazz Band. Sundays: Peter Eckland Quartet. • 129 Eighth Ave., at 16th St. (212-691-6174).

Iridium
Monday nights: The Les Paul Quartet holds office hours. Through 8/25: McCoy Tyner Trio. 8/27–9/1: Hammiet Bluiett's Baritone Nation. 9/3–9/8: Sphere with Kenny Barron, Buster Williams, Gary Bartz, and Ben Riley. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

Jazz Standard
Sets at 7:30 and 9:30. Through 8/25: Richard Bona Group. 8/27–9/1: Caribbean Jazz Project. • 116 E. 27th St. (212-576-2232).

Rose Center
In August: Norman Hedman's Tropique. The Rose Center is open until 8:45. Suggested admission is $10 for adults, $7.50 for students and seniors, $6 for children. Performances take place every Friday from 5:45 to 6:45 and from 7:15 to 8:15. • Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Smoke
Sundays in August and September: Chris Washburne and the Syotos. Tuesdays: "Hammond B3 Organ Grooves." Wednesdays: Hot Pants Funk Sextet. Thursdays: Jim Rotondi and David Hazeltine's Electric Band. • 2751 Broadway, at 105th St. (212-864-6662).

Tonic
Sundays: "Klezmer Sundays." 8/21–8/23: Medeski, Martin and Wood. 9/1: A-Musik Soundsystem. 9/6: Vinicius Cantuaria. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Mondays in August and September: The Vanguard Jazz Orchestra swings on. Through 8/25: Paul Motian, Bill Frissell, Joe Lovano. 8/27–9/1: Don Byron Sextet. • 178 Seventh Ave. So. (212-255-4037).

Comedy

Carolines on Broadway
Mondays: "New Talent Night," hosted by Eddie Brill. Through 8/22: Angel Salazar. 8/23–8/25: Mike Robles. 8/27–8/28: Lisa Lampanelli. 8/29–8/31: Paul Mooney. • 1626 Broadway, nr. 49th St. (212-757-4100); $12.50–$24.50; two-drink minimum.

"Chicago City Limits' Directors Cut"
The comedy troupe opens its twenty-ninth revue. Performances Thursday at 8, Friday and Saturday at 8 and 10:30. • Chicago City Limits Improvisational Theater, 1105 First Ave., at 61st St. (212-888-5233); $20.

Comedy Cellar
Through 8/25: Colin Quinn; Nick DiPaolo; Godfrey; Tom Papa; Jim Norton. 8/26–9/1: Colin Quinn; Allan Havey; Godfrey; Greg Giraldo; Jim Norton. 9/2–9/8: Colin Quinn; Kevin Brennan; Godfrey; Tom Papa; Jim Norton. • 117 MacDougal St. (212-254-3480).

Dangerfield's
Through 8/25: Paul Mercurio; Billy Burr; John Rizzo; Nancy Redman; Richie Byrne. 8/26–9/1: Jim Norton; Nancy Redman; Al Ducharme; John Rizzo; Gregory Carey; Richie Byrne. • 1118 First Ave., nr. 61st St. (212-593-1650).

Gotham
8/22: "Comedy Salsa." 8/23–8/24: Kevin Flynn; Andrew Kennedy; Sue Costello. 8/25: Gotham All-stars. 8/30–8/31: Orny Adams. 9/1: Gotham All-stars. • 34 W. 22nd St. (212-367-9000).

Cabaret

Danny's Skylight Room
8/21–8/24: Meredith D'Ambrosio. • 346 W. 46th St. (212-265-8130).

Don't Tell Mama
Thursdays in August at 6: "Seth's Broadway Chatterbox." Saturdays at 8:30: Ron Poole's "Poole Party!" Saturdays at 11: Tommy Femia in "Judy Garland Live!" • 343 W. 46th St. (212-757-0788). $.

John Drew Guild Hall
8/24: Jane Monheit; Peter Cincotti. • John Drew Guild Hall Theater, 158 Main St., Easthampton (212-307-7171).

Judy's
8/26: "Leer Mondays." 8/29: Julie Reyburn. • 169 Eighth Ave., nr. 18th St. (212-929-5410).

Performance

Excellent Prospect

While Central Park's SummerStage has suffered from overwhelmingly large crowds and somewhat conservative programming, **Celebrate Brooklyn!** has had an exceptionally edgy, successful season, with everyone from Talib Kweli to Yo La Tengo onstage in Prospect Park. On August 24 and 25, the series closes out the summer with an appropriately strong, diverse lineup featuring everyone from experimental rockers the Flaming Lips (pictured) to the enduringly great hip-hoppers De La Soul. (See "Small Stages.")

Performance

A Quiet Hope

Hope Sandoval (pictured) fronted a rock band (Mazzy Star) so laid-back that some deemed its sound "slow-core." Fans of the downtrodden diva will be happy to know that her solo debut, *Bavarian Fruit Bread*, is much more of the same languid, dreamy stuff. Her upcoming shows at the Bowery Ballroom on August 26 and 27 are sure to offer up plenty of malaise for the masses. (See "Small Stages.")

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cue

TheMix

Edited by Boris Kachka

Radio Highlights

"The Vocal Scene: The Paul Robeson Story"
Host George Jellinek talks to the great vocalist's son, Paul Robeson Jr., during a biographical tribute. • 8/22 at 10 P.M. WQXR, 96.3 FM.

"The Next Big Thing": Forgotten Masterpieces
Using Greenpoint's now-neglected McCarren Park Pool as a focal point, host Dean Olsher examines utopian urban projects that have become neighborhood blights, looking at the many factors—race, class, politics, geography, aesthetics—at play. • 8/25 at 11 A.M. on WNYC, 93.9 FM and 1 P.M. on WNYC, 820 AM.

"Bookworm": Maya Angelou and Oscar Hijuelos
This Sunday, the widely acclaimed poet speaks to host Michael Silverblatt, followed next week by Oscar Hijuelos, the author of, most recently, *A Simple Habana Melody*. • 8/25 and 9/1 at 2 P.M. WNYC, 820 AM.

Stephen L. Carter
The law professor and best-selling author reads from his acclaimed suspense novel *The Emperor of Ocean Park*. • 8/25 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

Linda Olle and Steven Clemants
As part of Target Art in the Park's lecture series on art and urban wildlife, Olle talks about her research on the ambiguous sexuality of the city pigeon, and Clemants talks the following week about his efforts to identify every plant within 50 miles of Times Square. • Olle: 8/21 at 12:30 P.M. Clemants: 8/28 at 12:30 P.M. Urban Wildlife Observation Unit at Madison Square Park, Broadway at 23rd St. (212-980-4575); free.

About the Grateful Dead
In honor of the Dead's thirtieth anniversary, Dennis McNally, a longtime publicist for the band and the author of *A Long Strange Trip: The Inside History of the Grateful Dead*, talks about the group and its deadened fans. • 8/21 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $12, $15 at the door.

"Celestial Highlights"
Learn about the month's coming attractions in the sky via the Rose Center's state-of-the-art planetarium. • 8/27 at 6:30 P.M. American Museum of Natural History, 2 W. 77th St. (212-769-5200); $10.

Marcelo M. Suárez-Orozco
The Harvard professor and co-editor of *Latinos: Remaking America* talks about the ever-increasing demographic influence of Latino culture and communities on American life. • 8/27 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

The Written Word

Thomas von Essen
The former FDNY commissioner discusses his 9/11 memoir, *Strong of Heart: Life and Death in the Fire Department of New York*. • 8/21 at 7 P.M. Barnes & Noble, 23-80 Bell Blvd., Bayside (718-224-1083); free.

Katherine Vaz and Judith Berman
Vaz, the author of *Fado & Other Stories*, reads from new work alongside Berman, whose forthcoming debut novel is *The Bear's Daughter*. • 8/21 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

Martin Roper; Cathy P. Hong; Emily Ching
Roper reads from his acclaimed recent novel *Gone*, the Pushcart-winning Hong from her recent collection of poetry and prose *Translating Mo'um*, and Ching from her latest book, *A Frying Pan and the Applecore*. • 8/22 at 7:30 P.M. Halcyon, 227 Smith St., Carroll Gardens, Brooklyn (718-260-WAXY); free.

Lisa Beamer
The widow of one of the passengers who attacked the hijackers on the fourth 9/11 plane signs copies of her inspirational memoir, *Let's Roll! Finding Hope in the Midst of Crisis*. • 8/23 at 1 P.M. Barnes & Noble, 600 Fifth Ave., at 48th St. (212-765-0592); free.

"Painted Bride Quarterly"
Three poets published in the literary journal read from their varied work. • 8/23 at 6 P.M. Cornelia Street Café, 29 Cornelia St. (212-989-9319); $6 plus one-drink minimum.

Rabbi Shmuley Boteach
The love guru who answers to an even higher authority talks about his latest advice book, *Kosher Adultery: Seduce and Sin With Your Spouse*. • 8/26 at 6:30 P.M. Barnes & Noble, 160 E. 54th St. (212-750-8033); free.

Patrick S. Halley
The former Clinton-campaign staffer discusses his account of the Senate race, *On the Road With Hillary*. • 8/27 at 1 P.M. Barnes & Noble, 600 Fifth Ave., at 48th St. (212-765-0592); free.

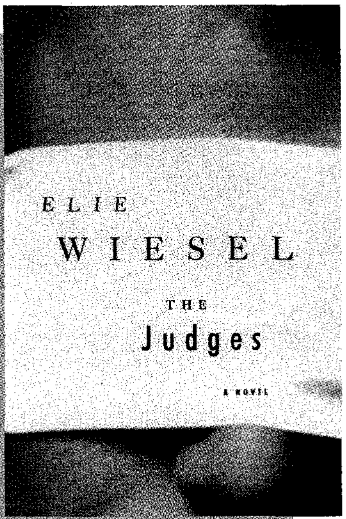
Bruce Campbell
The veteran star of Sam Raimi films talks about his tongue-in-cheek exposé *If Chins Could Kill: Confessions of a B-Movie Actor*. • 8/27 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Tribute to Wilber Morris
Well-known musicians and poets—Amiri Baraka, Avery Brooks, Henry Threadgill, and others—celebrate the musician's life and work. • 8/27 at 8 P.M. Bowery Poetry Club, 308 Bowery (212-614-0505); $20 suggested donation.

Christina Fitzpatrick and Kate Morgenroth
Fitzpatrick reads from her second book—and first novel—*What's the Girl Worth*, and Morgenroth presents her suspense thriller *Saved*. • 8/28 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

In Print

The Last Judgment



"Terrorism used to be a romantic notion," says **Elie Wiesel**, the Holocaust survivor and Nobel Peace Prize winner who predicted a decade ago that the greatest global challenge of the new century would be fanaticism. "The nihilists, the revolutionaries, were terrorists," he continues. Wiesel's first novel, *Dawn*, focused on one such romantic, an underground Israeli terrorist agonizing over whether to kill an innocent British officer. "Today," he says, "the terrorists don't go through these agonies." Wiesel—now writing an essay on the psychology of terrorism—focuses in his latest novel, *The Judges* (Knopf, $24), on a different kind of dilemma. A Tel Aviv–bound flight is stranded in Connecticut, its passengers put up for the night by local villagers. One of the hosts, a self-proclaimed judge not unlike Dostoyevsky's Grand Inquisitor, imprisons five of the passengers and forces them to choose who among them will be executed. As in his landmark Holocaust memoir, *Night*, Wiesel fuses traditional mysticism and existentialism. "Existentialism emphasizes action," says Wiesel. "So does Judaism. This means a person expresses him- or herself through what they do, not what they think." Though taking his first sabbatical from Boston University in 30 years, the 73-year-old New Yorker has hardly slowed his activities. At work on another memoir and a novel called *The Uprooted*, Wiesel frets as much over the aging of his fellow survivors as his own. "I don't want to be the last survivor," he says. "It would be horrendous—the weight on his or her shoulders, the weight of memory, the weight of words, of truth. It would be unbearable to know that once that person goes, things will not be the same anymore. The last witness will be gone—the last judge, maybe." B.K.

Special Events

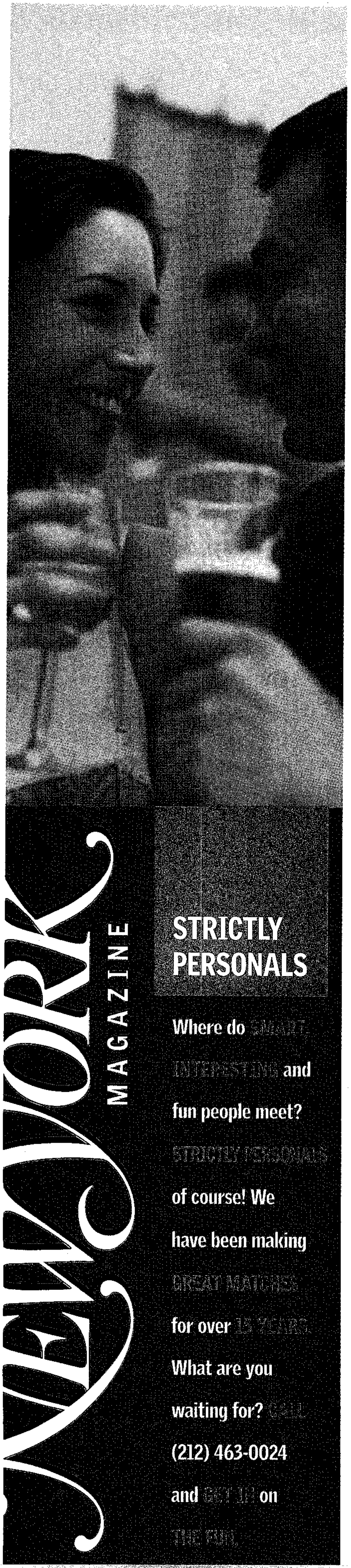
Tours

Twilight Greenwich Village
Visit Jefferson Market Courthouse and St. Luke-in-the-Fields Chapel, and pay homage to former residents Aaron Burr, Edith Wharton, and e.e. cummings. • 8/22 at 6:30 P.M. Meet at the Washington Sq. Arch, Fifth Ave. at Washington Sq. N. (212-439-1090); $12.

"Why a Landmark: Upper West Side"
New York's largest historic district is the subject of Matthew Postal's tour, which visits landmarks ranging from squat row houses on West End to the Dorilton and Ansonia. • 8/24 at 11 A.M. Meet at the southwest corner of Central Park W. and 81st St. (212-439-1049); $15.

The "Nostalgia Train"
Pick up a BMT D-Type Triplex at Columbus Circle for a ride to Brooklyn on the same train that ran through Depression-era New York. Return to the city after a two-hour stopover at another, less sturdy relic of earlier times: Coney Island. • 8/25 at 10 A.M. Departs from Columbus Circle station, Broadway at 59th St. (718-694-5139 for required reservations); $30, $10 children.

"Downtown Boom or Bust"
Architectural historian Anthony Robins demonstrates how downtown development near ground zero has always been controversial—with competing interests and roller-coaster economies affecting construction and planning. • 8/25 at 10 A.M. Meet in front of Trinity Church, Broadway at Wall St. (212-439-1049); $15.



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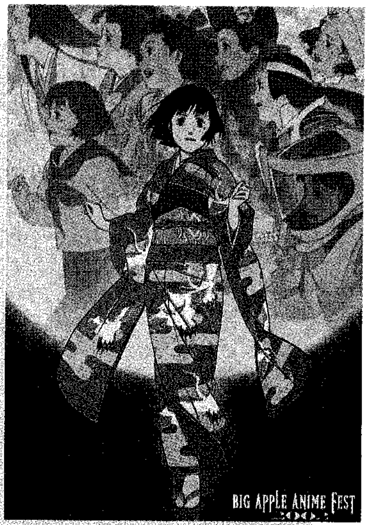
Happening

Anime Planet



If, over Labor Day, you notice an unusually high quotient of clunky eyeglasses and hipster shirts amid Times Square's polyester hordes, do not be alarmed—just follow them. This year, the country's two biggest Japanese-animation festivals, the **Big Apple Anime Fest** and the more modest **Anime Expo**, join forces to celebrate the complete absorption of Japanese *anime* and *manga* (comics) into the Disney mainstream. Witness DreamWorks' recent acquisition *Millennium Actress* (pictured), to be screened in the Virgin Megastore following producer Taro Maki's introduction. Along with another big premiere—a movie with the characteristically baffling title *Cowboy Bebop*—there will be a flurry of signings, panels, exhibits, costume contests, and screenings of *anime* segments on the Astrovision screen in Times Square—in case we need more disorienting visual stimuli in that part of town. (See "Special Events.")

Five Points
Once the city's most notorious slum, the area near the intersection of Park, Worth, and Baxter Streets (somewhere between Chinatown and the courts) still has a few vestiges of the brothels and slaughterhouses that abounded there. • 8/25 at 3:30 P.M. Meet at the northwest corner of Baxter and Canal Sts. (212-265-2663); $5.

Salute to Labor Day Tour
The Union Square area (where the first Labor Day was celebrated in 1882) was an important historic focus of American labor history—from the former headquarters of several massive unions to the building that once housed Tammany Hall. • 9/1 at 1:30 P.M. Meet at the northwest corner of Broadway and 13th St. (212-265-2663); $5.

Benefits

Benefit Concert for Denis Craine
Paul Simon, Phoebe Snow, Suzanne Vega, the Bridgehampton Gospel Choir, and others get together to help an influential local community leader suffering from Lou Gehrig's disease. • 8/21, doors open 4 P.M. East Hampton High School, East Hampton (516-322-1515); $50 to $2,000.

Corporate Regatta Reception
Following the sixth annual charity boat race, a reception features signature dishes from top chefs (Aureole, Metrazur, Pipa, and the like) and an auction of prizes ranging from a cameo on *Will & Grace* to a one-year lease on a Jaguar. Proceeds go to the Elizabeth Glaser Pediatric AIDS Foundation. • 8/22, 6 to 9 P.M. South Street Seaport, Pier 17 Atrium at 89 South St. (212-448-6654); $50.

Eos Orchestra Summer Benefit
Opening its seventh season, Eos Orchestra throws a benefit concert starring Dina Merrill, performing excerpts from William Walton's *Façade*. • 8/24 at 6 P.M. 494 Butter Ln., Bridgehampton (212-691-6415); $200 to $500.

"Fiction Live" in East Hampton
A benefit reading of contemporary fiction from *The New Yorker* features Liev Schreiber reading Jonathan Safran Foer, Paul Giamatti staging Jeffrey Eugenides, and Chris Noth reading David Foster Wallace. Proceeds go to the Child Development Center of the Hamptons. • 8/24 at 7:30 P.M. The Stephen Talkhouse, 161 Main St., Amagansett (631-267-3117); $15.

Exhibits

Four 9/11 Shows at the NYHS
The institution hosts four segments of its ongoing series "History Responds." In "Twin Towers Remembered," photographer Camilo Jose Vergara's collection chronicles 31 years of the WTC. "Pilgrimage" records New Yorkers' early trips to ground zero. "Beyond Ground Zero" explores the science of disaster investigation and recovery. And finally, "In Light of Memory" features a panoramic view from Tower Two painted on a Plexiglas sphere. • Through 10/20. The New-York Historical Society, 2 W. 77th St. (212-873-3400); $5.

"The City of K."
Photos, manuscripts, books, and evocative multimedia environments attest to the indispensable role of Prague's culture and architecture in the work of Kafka. • Through 1/5/03. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (212-423-3271); $8 museum admission.

Other Events

"On the Waterfront"
Two more evenings—Cuban and Iranian—close out the summer series of themed festivals of film, food, and culture located in the Socrates Sculpture Park. On August 21, the featured film is Tomas Gutierrez Alea's *Guantanamera*, and the following week, it's Maji Majidi's *The Color of Paradise*. • 8/21 and 8/28; begins at 7 P.M., screening at dusk. Socrates Sculpture Park, Broadway at Vernon Blvd., Long Island City (718-784-45200); free.

Big Apple Anime Fest and Anime Expo New York
The New York–based Anime Fest—which features film premieres, a costume contest, and signings, among other activities, for both the industry and the public—joins forces with its West Coast–based competitor—which offers signings and activities of its own. (See box.) • 8/30–9/2, various times and locations (BAAF: 212-977-5430 or bigappleanimefest.com; AXNY: axny.org). BAAF: premieres $10, other screenings $5; AXNY: $25 per day, $50 three-day pass.

Sports

27th Annual Hamptons Horse Classic Show
Pros, Olympians, and equine lovers of all ages compete for a purse totaling $225,000 in this hunter-jumper spectacular. The show has kids' pony rides and riding lessons, along with music and magicians. • 8/25, 8/27–9/1; 8:30 A.M. to 5 P.M. The Hampton Classic, Snake Hollow Rd., Rte. 7, Bridgehampton (631-537-3177); $5, $15 per carload, kids 6 and under free.

The U.S. Open
Which Williams sister will throw the match when they play each other in the finals this year? Will Lleyton Hewitt be able to restrain himself from offending America? Just how many times will Andy Roddick throw down his racquet in rage? If this year's 9/11-tribute-laden Open lacks controversy, the terrorists will have won. • 8/26–9/8, day sessions at 11 A.M., evening sessions at 7 P.M. USTA Center, Flushing Meadows Corona Park (718-760-6200 tickets, 866-OPENTIX or ticketmaster.com); grounds admission $44, days and evenings $22–$750.

PHOTOGRAPH COURTESY OF DREAMWORKS PICTURES.

Edited by Susan Avery

Events

For Children

Butterflies Are Free
Calling all butterflies and hummingbirds (those winged creatures with birdie ADD) to the Brooklyn Botanic Garden. The Butterfly and Hummingbird Trail is a self-guided tour that's a great end-of-summer family thing to do. • Through 8/31; Brooklyn Botanic Garden, 1000 Washington Ave. (718-623-7200 or www.bbg.org); $3 grown-ups, $1.50 seniors, free to kids 16 and younger.

Tennis, Anyone?
Arthur Ashe Kids' Day is back at the U.S. Open. Try out the speed zone, skills challenges, and clinics, and listen to the sounds of chart toppers Mario and BBMak. Pros Andre Agassi, Serena Williams, and Andy Roddick will be on hand for a meet-and-greet as well. • 8/24 (rain date 8/25) at 9 A.M.; USTA National Tennis Center, Flushing Meadows Corona Park, Queens (866-OPENTIX or www.usopen.org); $10-$20.

Match Up
Matchbox celebrates its 50th birthday, like every other 4-year-old, at Chelsea Piers. Collectors from around the world will converge to display and sell their private collections of these tiny cars. Learn how they're made, try out the video-game stations, and hop on a bigger version for real driving action. • 8/24 from 9 A.M. to 5 P.M.; Chelsea Piers, Pier 60, 23rd St. and the Hudson River (212-489-8585, ext. 34, or www.piersixty.com); free.

Go Fish
Learn about amazing ocean animals and play a bunch of fish games. Alley Pond Environmental Center offers an afternoon of fishy fun that includes an arts-and-crafts session as well as a tour and a snack. Preregistration suggested. • For 4- and 5-year-olds on 8/24 from 1 to 2:30 P.M. For 6- to 8-year-olds on 8/31 from 10:30 A.M. to noon. For 4- and 5-year-olds on 8/31 from 1 to 2:30 P.M.; Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston (718-229-4000); $13.

DIY Ice Cream
Try your hand at an old-fashioned ice-cream churn at the Wyckoff House Museum and enjoy the fruits of your labor. • 8/31 from 1 to 3 P.M.; Wyckoff House Museum, 5816 Clarendon Rd., Brooklyn (718-629-5400); $3.

Happy Birthday, Teddy
The teddy bear turns 100 years old and Staten Island is throwing the party. Music, games, pony rides, a teddy-bear parade, and a Winnie-the-Pooh puppet show will be on the agenda at the Teddy Bear Fair. At Historic Richmondtown, visitors will also be treated to a tour of the museum's display of the world's most popular toy. While there, sign up now for a make-your-own-bear workshop scheduled for the fall. • 8/24 from noon to 5 P.M.; Historic Richmondtown, 441 Clarke Ave., Staten Island (718-351-1611 or www.historicrichmondtown.org); $2 grown-ups, $8 kids.

Toying Around
New York Toy Stories: The Musical is a delightful show at the Museum of the City of New York that brings toys to life through dramatizations of their own charming stories. • 8/25 at 2 P.M.; Museum of the City of New York, 1220 Fifth Ave., nr. 103rd St. (212-534-1672 or www.mcny.org); $7 grown-ups, $4 kids and seniors.

Fruitful Discoveries
Search for all seven biblical fruits on the inlaid terrazzo floor of the Yeshiva University Museum. Kids then trace their favorites and create a stained-glass-style window decoration, just in time for apple-dipping season. • 8/25 from 2 to 4 P.M.; Yeshiva University Museum, 15 W. 16th St. (212-294-8330 or www.yu.edu/museum); $3 plus regular admission fees of $6 grown-ups, $4 students and seniors, kids age 5 and younger are free.

Musical Madness
Become a member of the band and join in on a family sing-along at the Long Island Children's Museum with Louie, Dis-n-Dat, who perform a set of classics with a funky twist. • 8/25 at 11 A.M., 1 P.M., and 3 P.M.; Long Island Children's Museum, 11 Davis Ave., Garden City (516-224-5800); show is $2, plus museum admission of $8 grown-ups and kids, $7 seniors.

Monsters by Moonlight
The Lower East Side challenges Bryant Park to evening film wars: 8/28 is *Monsters, Inc.* BYO lawn chair. • Film begins at dusk, around 8 P.M., Seward Park, corner of Essex St. and East Broadway (212-226-9010 or www.lowereastsideny.com); free.

Lincoln Center, Kids-Style
More than 100 free performances are scheduled for this year's Lincoln Center Out of Doors Festival, most of which is family-oriented. • Through 8/25; on the plaza at Lincoln Center (call for the daily schedule, 212-875-5108 or www.lincolncenter.org); free.

Broadway Is Back
Back for an encore performance, Broadway Theater Thursdays are back at the Children's Museum of Manhattan. Up-close-and-personal entertainment comes to 83rd Street, with the next program on 8/22 by Broadway Kids, who belt out numbers from the more famous scores. 8/29 is Harlem Sings. • 8/22 at 1:30 and 3 P.M.; 8/29 at 2 and 2:30 P.M.; Children's Museum of Manhattan, 212 W. 83rd St. (212-721-1234); $6.

Would You Eat Them in a Box?
Mostly Mozart Festival 2002 presents *Green Eggs and Hamadeus*, a special family event that adapts the Dr. Seuss classic to music, opera, comedy, and audience participation. Composer Robert Kapilow will also conduct an interactive, kid-friendly exploration of *Eine Kleine Nachtmusik*. • 8/24 at 2 and 4 P.M.; Alice Tully Hall, Lincoln Center (212-721-6500 or www.lincolncenter.org); $30.

Lumiere on Long Island
If Long Island beckons, then stop off at Westbury Music Fair for the kids. The final August theatrical performance is *Beauty and the Beast*. From the State Farm Children's Series. • *Beauty and the Beast* 8/20-8/21; Westbury Music Fair, 960 Brush Hollow Rd. (516-334-0800 for the box office, or 631-888-9000 for Ticketmaster); $12.

Here's the World War I Flying Ace
The gang from *Peanuts* comes to life onstage in *Snoopy!* The musical introduces all the lovable characters that the late Charles Schulz made into household names. • Through 8/24; Forum Theatre Company, 314 Main St., Metuchen, N.J. (732-548-4670 or www.forumtheatrecompany.com); $12.

Subway Series
Board the Nostalgia Train with your kids and show them what life was like underground back in the twenties through the sixties. The New York Transit Museum brings an authentic BMT-D-Type Triplex into the Columbus Circle subway station for a round-trip ride to Coney Island that includes a two-hour layover beachside. In sharp contrast to today's shiny silver cars, the rugged Triplex sports a brown exterior, rattan seats, enamel handgrips, ceiling fans, and flickering lightbulbs. Reservations and advance payment required. • 8/25 at 10 A.M.; New York Transit Museum (718-694-5139 or www.mta.info/museum); $30 grown-ups, $10 kids 3-17, youngers are free.

In the Beginning Was the Book
Classic kids' books have long been a source of inspiration for all other forms of entertainment. Now the New York Public Library for the Performing Arts opens "Children's Books in Performance," a multimedia exhibit and film series that shows how books make the world go round. • Through 10/31; New York Public Library for the Performing Arts, Lincoln Center (212-870-1630 or www.nypl.org); free.

Happening

Wings Over America

It's a bittersweet time when the monarch butterflies come to our part of the world: Their fluttery flight is a reminder that despite the heat, school is just around the corner. As a last hurrah to the season, my 6-year-old and I took the mile-long **Butterfly and Hummingbird Trail** at the Brooklyn Botanic Garden. While we were about a week too early to see the arriving colonies, the journey around the garden's perimeter taught us urbanites more floral facts than we've ever picked up from HGTV. "Part of the fun of this trail," says garden manager Ted Maclin, "is walking around and not knowing what you're going to see." Indeed, Natalie started to do the freak-out dance when we approached a haven of nectar-laden zinnias, passion flowers, and lavender, which attracts a goodly number of thumb-size bees as well as the occasional swallowtail butterfly. (Not to worry: We learned that the bees ignore humankind here, partly because their eyesight is poor but mostly because the food's plentiful and pollination is in process.) The trail also includes a scavenger hunt, where kids look for colorful mailboxes (pictured), each containing a stamp. I made the initial mistake of not following the map and trying to wing it. Parents, beware: You'll lose the trail and wander around the 52 acres for hours. Not, however, the worst way to spend a summer afternoon. (See "Children's Events.") S.A.

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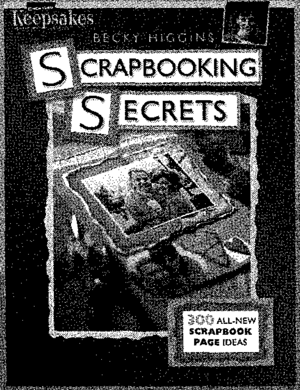
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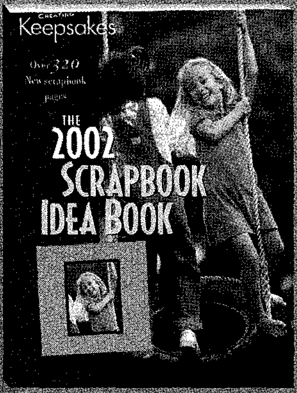
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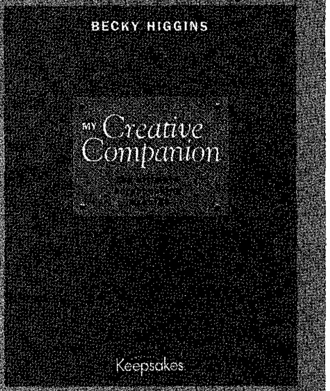
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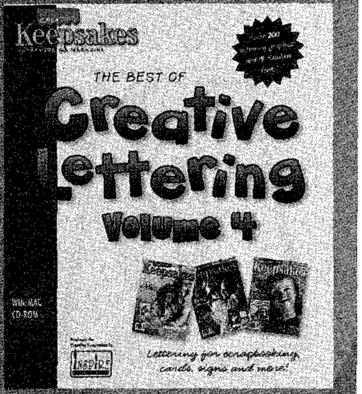
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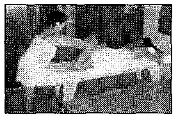
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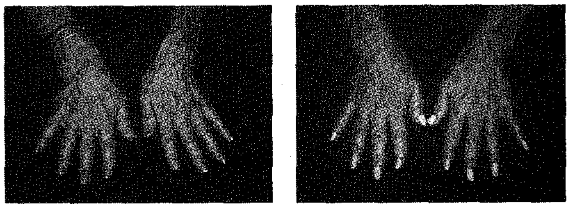

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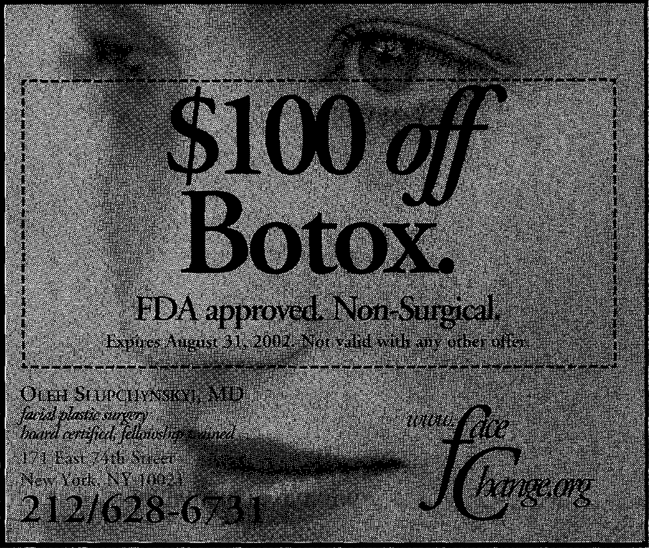

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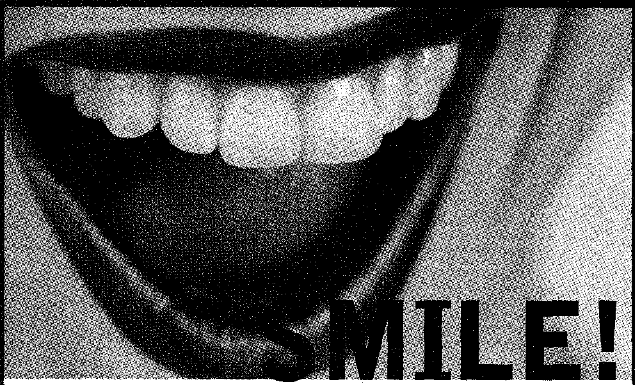

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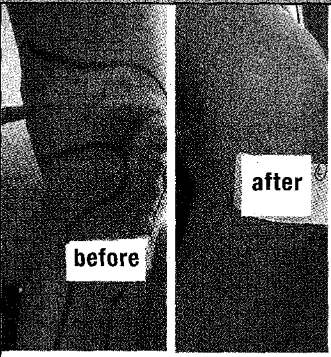

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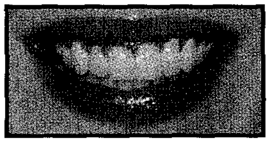

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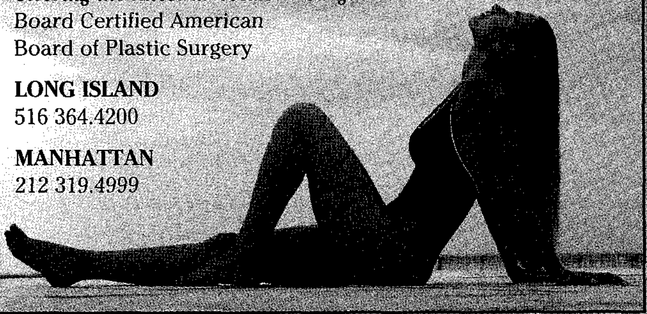

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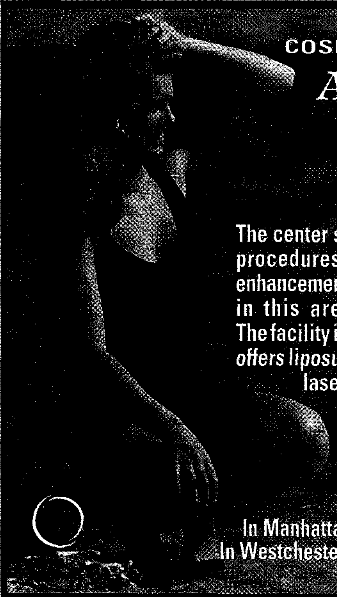

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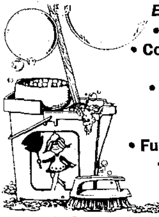

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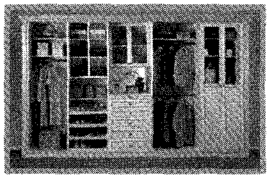

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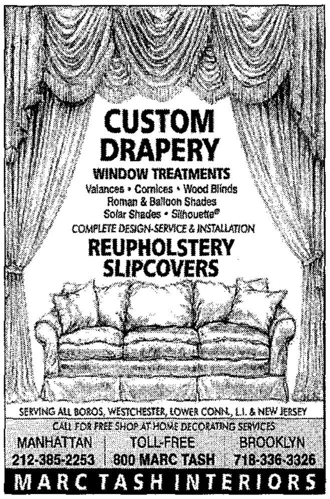

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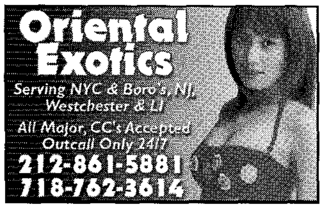

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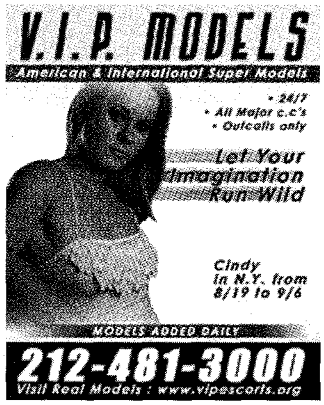

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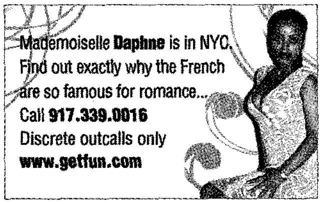

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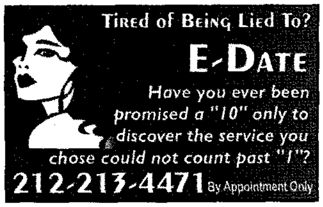

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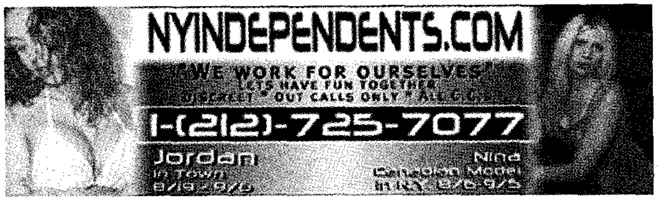
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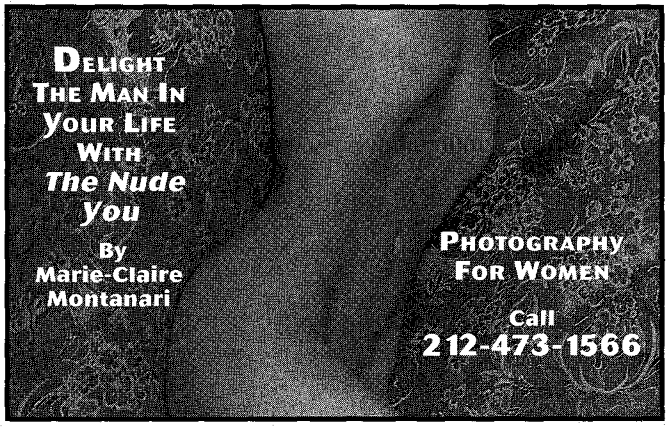
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Widower, 50—Looking for slender, attractive lady, 40-50. No games. 2878 ✉☎

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CEO With Soft Side—Young 40, 6', dark hair, blue eyes, fit, handsome, divorced, no children. Has everything but a great partner and the family he desires. Seeks younger (27-35), smart, compassionate, sweet, slim/fit girl-next-door to make both of our dreams come true. Will exchange photo. 2918 ✉ softceo@aol.com

Beautiful, Sweet And Sexy Teacher—32, long wavy blond hair, thin, great shape and intelligent, seeks Jewish male, 32-39, who is successful, ambitious, kind and looking for a best friend and a forever romance. Note/photo/phone. 2919 ✉☎

Handsome, Young 60, Gentle Man—Active in sports and culture, seeks sharing, caring soul mate. Photo/note. 2594 ✉

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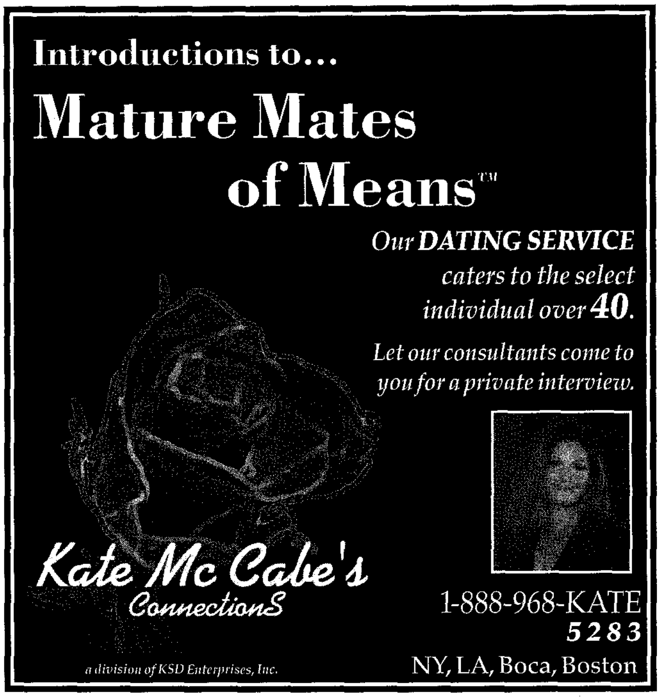
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Very Pretty Jewish Businesswoman—Living in NYC, music lover, etc., seeks attractive man (self-employed), 55-63, for fun, friendship, romance. Photo. 2896 ✉☎

About A Gal—Smart, pretty, assertive, Jewish, seeks bright, kind, easygoing, sincere professional guy, 45 plus. 2877 ✉☎ **GAL10003@hotmail.com**

Starting Over—Adventurous, attractive, happy, tall professional woman, looking to share NYC life, beaches and country drives with a fun, normal, intelligent man, 50-62. Photo, please. 2891 ✉☎

Slim, Sexy, Smart, Savvy—This attractive woman with eclectic interests seeks a relationally competent, tall, 55-plus man of qualities, open to mutually enjoyable possibilities. Note/photo/phone. 2881 ✉

Seeking Special Black Woman—Slim, attractive, creative. I'm European, caring, fun and 40. Looking for real connection. Please send picture and brief words. 2858 ✉☎

Romantic, Handsome CEO—49, 6', 175 lbs, seeks lady, 30-45, with beauty, brains and a warm heart. Photo, please. 2897 ✉☎

Beautiful, Smart, Charming—Cultured, warm NYC brunette, 53, seeks kind, accomplished, emotionally available man for caring relationship. 2879 ✉☎

Your Sexy Rainbow Reward—5'7" blond seeks male, 43-60, to share the best of life with. charmedgardenia@aol.com 2904 ✉☎

Upbeat Single Female—Slim, 50s, seeks man, 55-65, tall, sincere, intelligent, generous and likes to validate socializing in the Big Apple as fun. Photo, please. 2907 ✉☎

Sensual, Clean-Cut Male PhD, 65—Seeks slim, artsy, creative lady. Photo. 2870 ✉

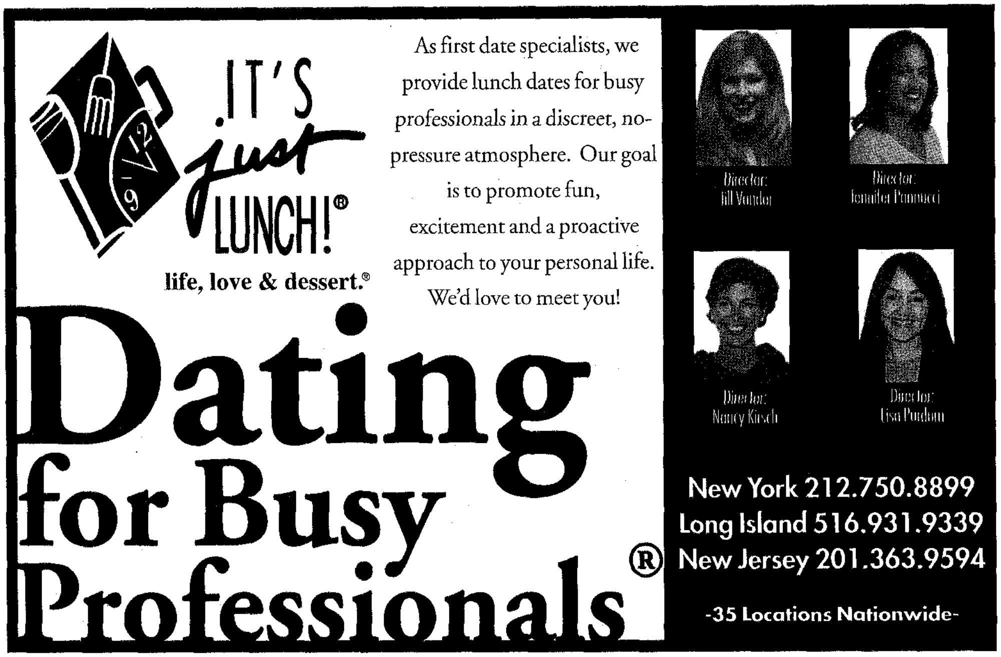
Hot In The City—Leggy, eclectic, fit, upbeat, shapely, educated, pretty lady. Enjoy travel - exotic or not, sports or shows, psyches or Nikes, Le Cirque or circus. Let's get personal if you're over 60, bright man with sense appeal. 2902 ✉☎

Sweet, Smart And Sexy—*This North Shore* sweetheart would like to fall in love with a sensitive, attractive, loving man, 63-73. If that's you, please call. 2887 ✉☎

35-Year-Old Woman Scientist/Physician—Very attractive, slim, lively, affectionate Chinese woman, permanent US resident, looking for Caucasian male - refined, successful, educated, gentle, potentially for marriage. Age not as important as personal characteristics. I have a promising career and relaxed, conservative way of life, love, dance, music, travel, pets... would make a wonderful parent. 2921 ✉

Search For The Real Thing—Creative, successful and handsome man, just passing 50, who's been there and done that, seeks female, 35-49, with rare blend of heart, wit, beauty, sense of humor and intelligence. Why leave any stone unturned in this special quest? Photo/note. 2856 ✉☎

Sophia Loren Looks—Earthy, elegant, 34, cultured, caring, Jewish, successful, multilingual, *seeking successful man*. 2911 ✉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Successful Long Island Surgeon—40, fit, good-looking (but not a model), regular guy, white, Christian, seeks confident, unencumbered, upbeat lady under 32, for long-term relationship. Photo/note/phone. 2903 ✉☎

Sexy, Smart And Adventurous Brunette—Young 40s, 5'7", very attractive, exotic, well-educated, accomplished, independent yet feminine, warm and playful, shapely and fit, medium build, divorced mother of one, from central NJ, seeks a bright, successful, strong yet kind and compassionate man who wants to share laughter, private whispers and life's gifts in a monogamous relationship. Note/photo/phone, please. NJ/NYC/Philly. StardustNJ2000@aol.com 2880 ✉

Long Wild Hair And Unique Pretty Lady—NYC ad exec, loves arts, skiing, gym, pets and people, seeks 50ish great guy. 2910 ✉☎

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Attractive, Affectionate, Fit Female, 28—Seeks very successful, mature gentleman. Photo and note. 2914 ✉

AAA—Tall, 6'2", trim, handsome, charming, divorced, 56, very intelligent, articulate, multidisciplined and degreed, licensed professional - perspicacious, kind and of extraordinary wit, with eclectic interests including the arts, cooking, motorcycling and photography. Seeks exceptionally intelligent and educated professional woman - MD, JD, DDS, OD, DD, DVM, AIA, etc., 45-55, tall, thin, strikingly beautiful, warm, sweet, wise, *with character, integrity and wit*. 2934 ✉

Beautiful Gay Woman—With heart and mind to match, seeks same. I'm a beautiful, gay, white, fit, feminine, Manahattan-based *professional woman in her 40s. If you are* educated, cultured, fit, feminine, gainfully employed, financially secure, very attractive and sane - I'd love to hear from you. If you have a great sense of humor and a smile to match, I might just fall in love. Note/photo a must. No bisexuals. Nonsmoker preferred. 2929 ✉

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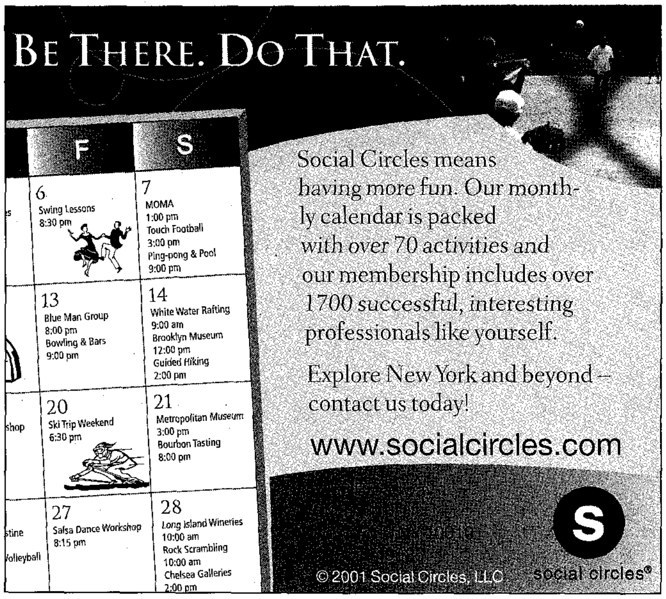
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Precious Jewel—61, 5'3", 136 lbs, widow, Jewish, former model, classy, musician, seeks white gentleman, nonsmoker, successful, intelligent, active, with passion for life and love. Note/photo/phone. 2860 ✉☎

Great Catch—Single white male, 36, successful, educated, athletic, 5'9", 150 lbs, seeks kind, intelligent, athletic female companion, nonsmoker, looking for long-term. Photo/note. 2864 ✉

Marriage-Minded Italian Male—45, 6'2", 200 lbs, seeks lady, 30-55. 2862 ✉☎

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Christian Widower—Good-looking, solid financially - seeks pretty Christian woman. Tall, thin, animal-loving blond would be nice, but brunettes okay as well. Photo please; will exchange. 2846 ✉☎

Adventurous Wonder Woman—Long-legged shipping tycooness seeks secure, first-class, very special first mate to jump overboard with, 62 plus. 2932 ✉

Norwegian-Canadian New Yorker—Divorced female, 51, 124 lbs, 5'7", extremely fit, quite lovely, quietly sexy, elegant, with a sense of humor, style and emotional depth, seeks a well-educated, good-looking guy, 48-59, for long-term relationship. 2908 ✉☎

Vibrant, Redheaded Editor—Who wants to share adventures with single white male in his mid 40s-50s. Enjoys music, sports, dining out, walks on the beach, movies. 48-year-old LI woman seeks friendship leading to long-term relationship. 2930 ✉

Totally Tempting—To answer this ad and meet a very attractive Jewish professional, 45, 5'6" and in great shape. Would like to meet a tall professional male, 42-52, for endless good times! Phone/photo. 2886 ✉☎

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judy61819@yahoo.com

Pretty And Slender—Warm, sensitive, intelligent, upbeat blond professional, LI lady, seeks lasting relationship with attractive, successful, secure Jewish man, 45-55. Note/photo. Tennis a plus! 2900 ✉

Gentleman, Self-Employed Attorney—Considered handsome - single, 38, gentile, great health, athletically inclined (5'11", 170), spiritually and self-aware, passionate, intellectually curious - seeks smart, honest, physically fit, feminine/pretty soul mate with tasteful sensibilities, whose interests might include travel, art, culture or more. Note/photo; will reciprocate - flexible on age, religion, race. 2874 ✉☎

Petite And Beautiful—Aerobicized and therapized to perfection (perhaps modesty still an issue). You: successful, funny, very liberal and physically fit, 50-60. 2890 ✉☎

Beauty Contest Winner—Former model, educated, highly accomplished, classy, seeks nice-looking, fit, intelligent, successful man, 50-65, 5'10" plus. Phone/note/photo. 2916 ✉☎

Handsome Executive—55, CT resident, Westchester business, down-to-earth, non-smoking Jewish gentleman - seeks lovely lady, 30-45, to share the future. Enjoys golf, movies and fine dining. Looking forward to your response. Note, phone and photo, please. 2898 ✉

Gorgeous, Tall Professional—Chinese lady seeks tall, handsome, educated gentleman. You are sincere, accomplished and honest, 44-57, interested in serious relationship, marriage. Photo/phone. 2873 ✉☎

Pretty Chinese Lady—Quality, wise, busty, 5', 114, 49, seeks generous male. 2924 ✉☎

Humorous, Intelligent, Fun—Young 43 female seeks youthful, fun-loving white male, 45-50, for companionship and possible long-term relationship. Must have sense of humor, be independent and enjoy stimulating conversation, the arts, theater and travel. Should be comfortable in jeans as well as a suit. Note/photo/phone, please. 2931 ✉

Handsome Jewish Guy—Professional, athletic, easygoing, 5'8", 50, diverse interests, good sense of humor, seeks slender Jewish gal, 30s-40s, for romance, laughs and hopefully marriage and family. Photo. 2893 ✉☎

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Pretty—Slim, fun, that's me//Eclectic interests A-Z//Perky, 5'7" with smarts//45 years young, all working parts//Are you successful, bright, kind, sincere and stable, sound of mind?//Then do reply; don't be shy 2912 ✉☎

Beautiful Blond Model With MBA—Seeks Jewish, handsome, GQ, slim MD, DDS, JD (45-53), who is emotionally/financially secure and marriage-minded. Note/phone/photo a must. 2866 ✉☎

Avid Lady Skier Wanted—By divorced Jewish physician, mid 50s. You must be able to live in Nassau County. Also, it would be ideal if you play tennis and are interested in cultural activities. Should like Vermont. Please send letter/recent photo. 2855 ✉☎

She: Beautiful, Classy, Interesting—5'5", vivacious, romantic, in (212)/Boca. He: mensch, 60ish, lover of all things cultural - foreign-born a plus. Ready to travel. They: enjoying love, fun and adventure together. meetehs@aol.com 2854 ✉☎

Beguiling Brunette—Seeks refined WASP, 30-50, for dining and the arts. 2935 ✉☎

Total Package—Tall, handsome, fit, dynamic and AAA successful. Seeks amazing woman, 23-33, of high integrity and character, to share extraordinary life. Endeavorup@aol.com 2917 ✉

Romantic Italian—54, 5'8", successful real estate broker, intelligent, sincere and secure, varied interests, with a zest for life, well-traveled. Looking for a pretty woman, 45-52, with class and style, to light up my life. I will reciprocate. Want to share life, love and laughter. Note/photo. 2889 ✉☎

Dancer's Legs And Drop-Dead Smile—Sensual, slender, toned yet curvy Jewish woman, 40s. Blue eyes, auburn hair...all in all a great-looking package. Former ballet dancer/artist turned lawyer. Genuine, stylish, resourceful, comfortable in any setting, really knows how to enjoy life. Gravitates to hiking Swiss Alps, biking Hawaii, skiing out West. Enjoys tennis, Latin dancing, good conversation, Rome, Paris. Seeks intelligent, successful, financially sound man, 40-57, with integrity, diverse interests. 2883 ✉☎
am2000@nyc.rr.com

Good-Looking Male—Financially secure, lives and works in NYC, single, slim, 47 years, 5'10" and Guyanese-Indian. I like to travel, dine out, etc. I am looking for a woman for friendship and possible relationship. 2853 ✉☎

Are You The Perfect Man For Me?—I'm 56, vivacious, independent, secure, multi-faceted, fit, fun, very pretty, Jewish, (212), with wit, warmth and class. 2876 ✉☎

LI Guy—42, 5'8", handsome, fit, honest, caring, family-oriented, two kids (11 and 4), well-educated, successful and Catholic. Seeking similar qualities, attractive female, 28-38. 2909 ✉☎

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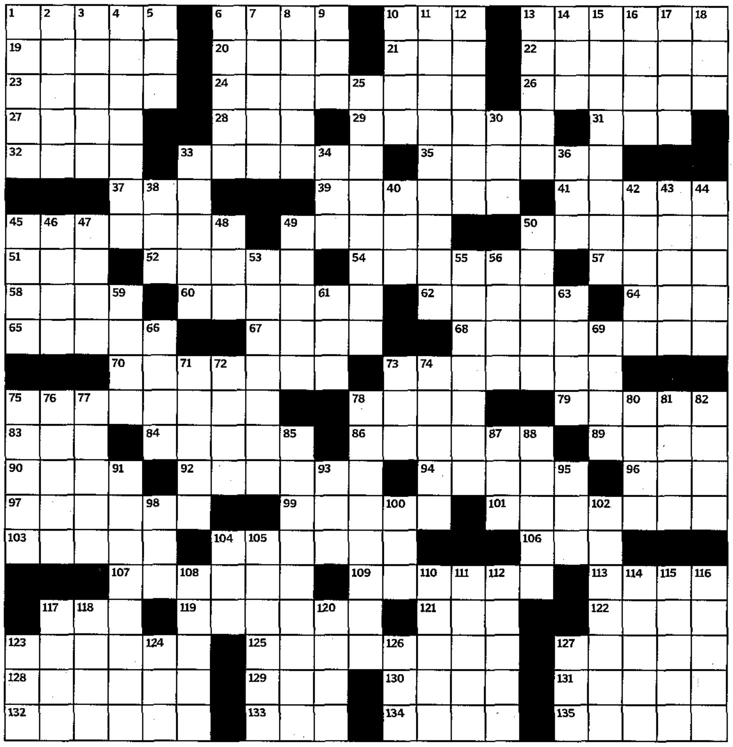
'J, My Name Is ——'

'Cue' Crossword by Maura B. Jacobson



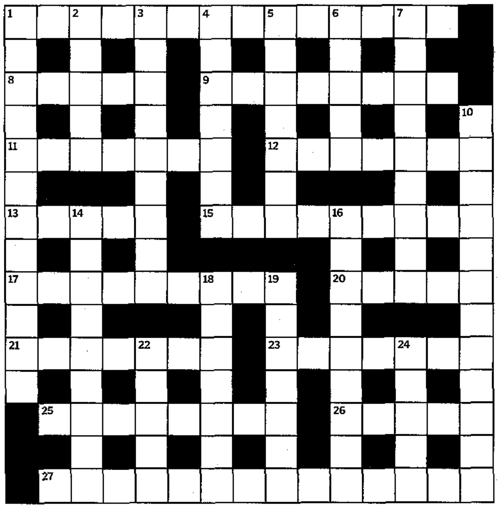
ACROSS

1 Has status
6 Colleague of Miró
10 Letters of a motor-oil additive
13 Ancient rival of Athens
19 JANE Eyre's pupil
20 Former shahdom
21 Cry of discovery
22 Virgil hero
23 J, MY NAME IS ——
24 AND ——
26 AND ——
27 Power source
28 Single's order
29 Iced-beverage brand
31 Entrance signs
32 Roll-call reply
33 Positive electrodes
35 Fattened piglet
37 Scrawny old horse
39 Pondering
41 Pisa's attraction
45 AND ——
49 AND ——
50 AND ——
51 America's monogram
52 Slow, in music
54 Herb applied to alleviate sprains
57 Broadway sellout abbrs.
58 Kempt
60 Opposite of lenient
62 Clicks the fingers
64 Lilly of pharmaceuticals
65 Film swashbuckler Flynn
67 Stadium named for a tennis star
68 Didn't leave the house
70 AND ——
73 AND ——
75 JOSEPHINE's love
78 With "smith," a hard-rock group
79 Lucy's TV pal
83 "Now —— heard everything"
84 Prodder
86 Beaverlike fur
89 First name in baked goods
90 Shaving mishap
92 "For the soul —— that slumbers": Longfellow
94 Artist Matisse
96 Tire mounting
97 AND ——
99 AND ——
101 AND ——
103 Daddy Warbucks's girl
104 Élèves' schools
106 JEANNE d'——
107 Mat for Myoshi
109 Consonant connectors
113 Phoned
117 Liposuction target
119 Delphic seer
121 Edinburgh individual
122 Kind of thermometer
123 AND ——
125 AND ——
127 AND ——
128 Blake or Plummer
129 Surg. sites
130 24/7
131 Algae extracts
132 Region of India
133 Q followers
134 Bobbles the ball
135 Heredity factors

DOWN

1 Hindu prince
2 "—— with JUDY," '50s sitcom
3 Higher than baritone
4 Uranium, for one
5 Tennis grouping
6 City known for mustard
7 "And you, Miss, —— lady": Rhett Butler
8 Demarcated, as a highway
9 Motel's forerunner
10 Repository for valuables
11 Actors
12 Dolly the singer
13 "Wheel of Fortune" host
14 Little, in Lille
15 Fireplace sights
16 Jockey's control
17 Creates lace
18 Ex-ember
25 Make weatherproof, in a way
30 Unit of work, to physicists
33 Second Mrs. Copperfield
34 Bird from Down Under
36 Flightboard info.
38 Be laid up
40 Round Table title
42 Cabled
43 Meat contaminant
44 Varnish component
45 AND ——
46 Druggie
47 Germany's coal basin
48 "The Lord of the Rings" creature
49 Floorboard base
50 Mikado's realm
53 Prepared for competition
55 Not coastal
56 Before log or strophe
59 WW II leader of 50-Down
61 Dance-name syllable
63 New Year's Eve signoff
66 Humdinger
69 Picnic call
71 Eagle's residence
72 Egg drinks
73 —— de Paume (Louvre annex)
74 Between "Lady" and "Tiger" in a short story
75 Feudal commando
76 Word on foreign airmail
77 Southern pie ingredient
78 After "fourscore" in a speech
80 ——-kari
81 Famed Viking
82 Holy Tibetan
85 Jubilant ones
87 Hypodermic action: abbr.
88 Sectors
91 Working with yarn
93 Internet access co.
95 Sabra's land, in brief
98 Teachers' org.
100 Tope or bar prefix
102 Bob Cratchit's boss
104 Corn serving
105 Relative scale of A-minor
108 Result of adding
110 What JILL went to fetch
111 Computer key
112 Scallions' kin
114 Nazism's ideal ancestry
115 Mother-of-pearl
116 Sharon who played Lacey
117 Smoky emission
118 Greenspan of the Fed
120 Go the distance
123 Give the elbow
124 Writer LeShan
126 Dolly the clone, e.g.
127 Crying spell

The 'Guardian' Crossword Set by Shed



ACROSS

1 Befuddled by measure of strong drink, almost spotted the trumpeter. (5,9)
8 River god adopting extreme position. (5)
9 Supply inhabitants with two drugs, digesting the Letters of Paul . . . (8)
11 . . . where one was sent to the lost sheep of America. (7)
12 Break down and put it to death, beheaded. (7)
13 Twins dropping note to one or more spirits. (5)
15 Yellow aromatic plant received by former monarch's co-ordinator. (9)
17 Ladies one interrupted hurry back to the child-minder. (9)
20 He prophesied the Cockney Creator. (5)
21 Chained runaway insectivore. (7)
23 Shed isn't as bright as Vlad. (7)
25 Desert, boundless desert, devoured by devouring goddess. (8)
26 Ructions as head gilder separates silver from gold backing. (5)
27 The average porter is a model of excellence. (8,6)

21042

DOWN

1 Solved Plodge, suppressing quiet rage, but only half of Gemini? (12)
2 "Nul points" in the Brazil-Chile match. (5)
3 County Kerry is getting Home Office worried. (9)
4 Child regarding what makes a painting stand out. (7)
5 Bird has triumph on stage with "Top Gun." (7)
6 Swimmer concealing verse in crack. (5)
7 Native in charge after being canned without resistance. (9)
10 Surprise attack on aristocrat in pub (The Grove). (5,7)
14 Girl hides the way to 3's location. (5-4)
16 Forged metal pane or plaque with handle. (4-5)
18 State taking wing by degrees. (7)
19 Challenged about compiler being greatly elevated. (7)
22 Opened and closed without a winner. (5)
24 It shoots down toboggan runs. (5)

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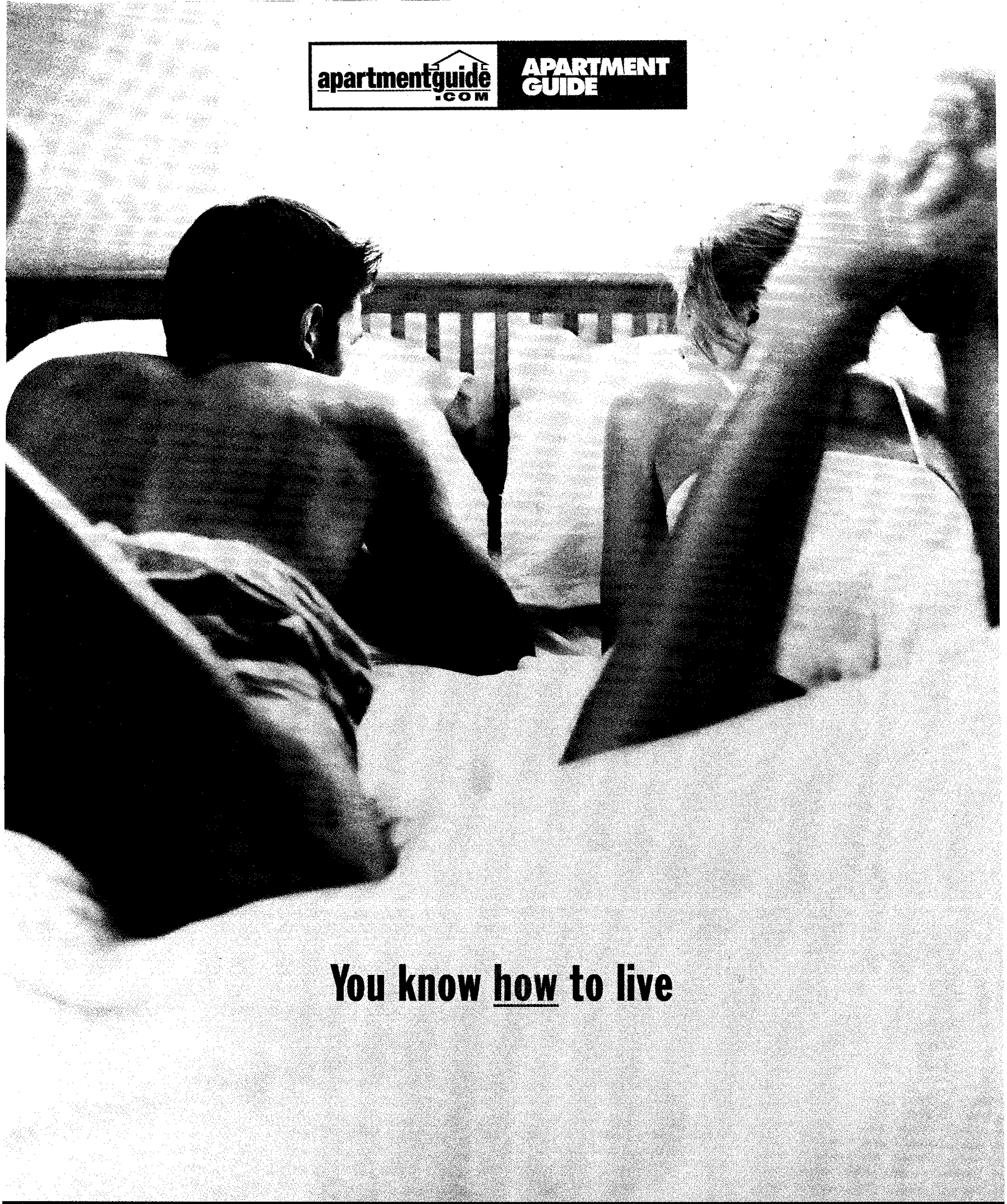
SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 205.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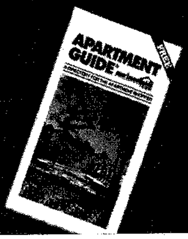
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